

Reading Companion

TEACHER'S RESOURCE BOOK

ICI ON PARLE FRANÇAIS
LEVEL ONE

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Doris Kerr
Patricia Parry

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Reading Companion

**TEACHER'S RESOURCE
BOOK**

ICI ON PARLE FRANÇAIS/LEVEL ONE

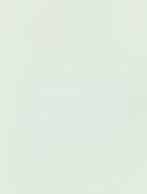
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LECTURE 1

MECHANICS



Reading Companion

TEACHER'S RESOURCE BOOK

ICI ON PARLE FRANÇAIS
LEVEL ONE

Doris Kerr
Patricia Parry

Illustrations by Sue Wilkinson

Canadian Cataloguing in Publication Data

Kerr, Doris, 1923-

Reading companion: teacher's resource book

Supplement to: Kerr, Doris. Reading companion.

ISBN 0-13-449298-6

1. French language—Text-books for non-French speaking students—English.* I. Parry, Patricia, 1936- II. Title.

PC2113.K472 448'.2'421 C76-017165-3

© 1976 by Prentice-Hall of Canada, Ltd., Scarborough, Ontario

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Prentice-Hall, Inc., Englewood Cliffs, New Jersey

Prentice-Hall International, Inc., London

Prentice-Hall of Australia, Pty., Ltd., Sydney

Prentice-Hall of India Pvt., Ltd., New Delhi

Prentice-Hall of Japan, Inc., Tokyo

Prentice-Hall of Southeast Asia (Pte.) Ltd., Singapore

ISBN 0-13-449298-6

2 3 4 5 W.O. 80 79 78 77

Manufactured in Canada by Webcom Limited



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Part I

Philosophy and Principles

Reading as an Oral Core Support

It is now generally agreed that most students of French as a second language would benefit from support reading in the first level of the ICI ON PARLE FRANÇAIS series. The original IOPF introductory reading program is, however, closely coordinated with Level II of IOPF and is not, therefore, recommended for use with Level I. For these reasons the IOPF Level I *Reading Companion* has been developed.

The Level I *Reading Companion* is designed to provide *recognition* reading materials which may be used to support the oral core program of Level I prior to formal training in reading skills, which is featured in Level II.

It must be stressed that the *Reading Companion* does *not* replace the original aural-oral program or diminish the emphasis on the aural-oral skills. The purpose of the reader is to provide recognition reading materials which will:

- a) satisfy the needs of students whose learning style favours the visual support provided by the printed word;
- b) reduce the rote learning and memorization load imposed by an exclusively aural-oral program,
- c) permit a greater degree of personalization of program content;
- d) permit a more cognitive approach to second language teaching and learning through visual observation of the manipulation of language elements;
- e) train students in the use of printed language-learning materials in order to enable them to work independently or in groups;
- f) provide textual resources for use in teaching-learning strategies (e.g., individualization, group work) which may be difficult or impossible to implement and administer without supportive printed materials;
- g) provide students and parents with tangible evidence of the nature and scope of the Level I French program.

Recognition Reading

The Level I *Reading Companion* is strictly a *recognition* reader and, as such, does not attempt to teach the decoding skills of reading. It is essential that teachers recognize the significance of this principle when adopting the *Reading Companion* for classroom use. A recognition reading experience is, by definition, one in which the student merely *recognizes* in print those utterances which he/she has previously experienced in listening and speaking contexts.

There is no doubt that, consciously or unconsciously, the student attempts to apply some or all of his/her English reading skills to printed French. This practice has both advantages and disadvantages. The use of the *Reading Companion* depends, to a degree, upon the student's ability to read in his own language. Conversely, since English sound-symbol associations differ in many cases from their French counterparts, the application of English sounds to printed French often produces errors in French pronunciation. It is for this reason that we stress the importance of aural-oral teaching of a word or phrase before inviting the student to read it. In recognition reading the student imposes preconceived sounds upon a printed word or words, while in normal reading he/she deduces the sounds from the print.

Remedial Reading Strategies

The recommended procedure for dealing with pronunciation errors resulting from English-French interference in reading is simply to provide the correct model for imitation with direct reference to the print. In certain exceptional cases, however, a teacher may wish to draw the students' attention to a particular sound-symbol association in French in order to resolve a persistent error. Appendix A in this manual offers suggestions and resources for such occasional use.

Reading and the Level I Workload

While it may appear that the *Reading Companion* represents an increase in the IOPF Level I workload, this is not necessarily the case. Properly used, it should have the opposite effect. Apart from a few incidental vocabulary items, the reader contains the same language elements as the original Level I program, and, by providing the student with reference and practice resources, reduces the amount of time previously required for teacher presentations, teacher-directed rote learning and teacher-centered review.

Part II

Design, Formats and Functions

Organization of the Reading Companion – Level I

The *Reading Companion* is designed to parallel the development of the original IOPF Level I program as presented in the IOPF Teacher's Textbook.

The *Reading Companion* contains eight **Etapas** which correspond directly to the eight Units of Work in the original program. In addition, the students' reader includes an appended summary of the original personalized questions and answers (**Et toi?**), and a French-English glossary.

Each **Etape** provides a printed version of the dialogues, narratives, games and questionnaires found in the corresponding Unit of Work in the Teacher's Textbook, Level I. To complement these basic components, the reader also provides scripted oral exercises suitable for teacher-directed lessons and subsequent use by students working independently, in pairs or in small groups.

Modifications

The printed versions of the original dialogues, narratives, games and questionnaires differ slightly; in some cases, from the copy in the Teacher's Textbook, Level I. These modifications reflect a variety of considerations.

- 1) Contexts which were originally designed for strictly aural-oral presentation were, of necessity, teacher-centered and remain appropriate for the pre-teaching phase of a new lesson. The reader version, however, often eliminates some of the teacher-centred preamble and assigns the teacher's role to a student or to a new character.
- 2) In some cases the setting and/or characters have been modified in order to add variety to the program, to up-date certain references or to

enhance meaning and relevance.

- 3) In a few contexts the story line has been slightly changed in the light of current views concerning sex bias in teaching materials.
- 4) Certain words, expressions and phrases have been used in the reader to replace their counterparts in the original program. These are specifically noted in the Teaching Notes for each **Etape**, and the reason for the substitution has been given in each case.

These minor discrepancies between the original teaching contexts and their counterparts in the reader have been carefully considered, and should cause no serious teaching problems. Teachers are urged to study the Teaching Notes for each **Etape** and to observe deviations from the original context in order to reconcile any incompatibilities which could disturb the students.

Scripted Oral Exercises

The exercises which follow each of the source contexts in the reader are intended exclusively for oral use. For this reason all blanks have been shaded in to prevent the student from attempting to write the answers or completions. It is *not* recommended that students be allowed to write at this stage in the program. The only exception which may be considered is in the matching exercises, where the student may write the numbers and letters which represent matched items. This procedure should not, however, replace the oral performance of the exercise.

Wherever possible the scripted oral exercises have been designed to encourage a degree of personalized interpretation and expression. A common exercise pattern used in the reader provides a sentence formula which includes boxed options for certain of the elements within the sentence. In these, as in most of the oral exercises, a conscious effort has been made to ensure that the student must consider both meaning and form in order to produce correct utterances.

Since it is not possible, at this stage in the students' second language experience, to supply full instructions in French for the execution of exercises and games, these have been severely restricted. Models have been used extensively to suggest the required performance for games and exercises, but it will certainly be necessary for the teacher to explain and demonstrate all such routines at least throughout the first few **Etapes** and wherever variations are introduced thereafter.

The convention used in the reader to identify different speakers in many of the oral exchanges is a symbol device. By using a triangle to represent one speaker and a star to identify the other in a two-part

dialogue, we have avoided specifying whether the roles are to be played by boys or girls, and have left the students free to use their own names or a name of their choice.

Exercises entitled **Logique** offer the student a choice of completions. Each of the choices is linguistically correct, but only one is fully appropriate with respect to both form and meaning.

Individual and/or Group Work

Many of the exercises require the student to consider the sense of the context in order to select or supply an appropriate completion or response. In some cases he/she must examine several possible alternatives or scan the source context to find the required information. If such exercises are to be executed with confidence and success, the student must be allowed the necessary time to familiarize himself/herself with the exercise and to do whatever preliminary research may be required to ensure his/her successful oral performance in a class or test situation. Training in the techniques for preparing various types of oral exercises will, no doubt, be needed.

This preparatory work may be accomplished by students working alone, in pairs or in small groups after the teacher has ensured that the instructions are clearly understood and that the challenge of the exercise is within their range of ability. While students are engaged in preparatory or review work on an exercise, the teacher is free to move from student to student or from group to group to audit, check and provide assistance as required.

Individual and group assignments should, at first, be the same for all members of the class. When students have demonstrated that they are able to execute such assignments responsibly and effectively, the teacher may give certain individuals or groups special assignments (e.g., **Projets supplémentaires**, dialogue rehearsals, original **Histoires en images**) while the rest of the class proceeds with core work under teacher direction or in groups.

Selective Programming and Reward Reading

The *Reading Companion* offers teachers and students a considerable variety of exercises in each **Etape**. It is not intended that *all* exercises must be attempted. The *Reading Companion* should be regarded as a resource book rather than as a prescriptive text. Teachers should select those

contexts which they consider relevant to the special needs and interests of particular classes, groups, or individual students. However, students whose interest leads them to attempt additional exercises should be encouraged and assisted to do so.

At the end of each **Etape** there are one or more reward projects entitled **Projets supplémentaires**. Some of these are simply additional exercises based on the language elements featured in the **Etape**. In **Etales 5, 6 and 7**, however, there are reward reading selections which tell a new story. “**Un pique-nique sur la lune**”, in **Etape 5**, is presented in the form of an **Histoire en images** with suggested question formulas which the students may use as a guide for a question-and-answer exercise based on the story. The story, “**Charité**” in **Etape 6** is supported by illustrations which contribute to comprehension but do not reveal the key information in the narrative. In **Etape 7**, “**Bernard et la Bicyclette**” is not illustrated, and is therefore a challenging experience in reading comprehension. The related exercise requires the student to supply specific illustrations.

Personalized Questions and Answers

Appendix A in the *Reading Companion* consists of a summary of the personalized questions and answers from each **Etape**. Since the personalized questions are such an important part of the IOPF Level I program, they have been given special treatment in the *Reading Companion*. Teachers will observe that, at various points in each **Etape**, there are small groups of questions under the heading **Et toi?** These are personalized questions taken from the original Level I Teacher's Textbook and placed in the *Reading Companion* at those points in the program where they may be effectively used to complement the source contexts and exercises. Within the **Etales** the questions are presented without suggested answers, since it is intended that the students' answers should be personal, original and creative. However, in *Appendix A* in the *Reading Companion*, entitled **Révision: Et toi?**, suggested answers *are* provided as a resource for students who may need assistance in formulating their own answers. Each block of questions and answers in *Appendix A* is cross-referenced to the **Etape** and page number where the **Et toi?** questions were first presented.

Glossary

Appendix B in the *Reading Companion* is a French-English glossary of the vocabulary in the reader. The **Glossaire** includes not only the basic vocabulary of the IOPF Level I program, but also those words and

expressions used in captions, instructions and in reward reading contexts in the *Reading Companion*.

Students should be taught to use the **Glossaire** as a reference resource but *not* as a study assignment. Vocabulary should be learned through use in meaningful contexts — *not* through word lists.

Since the **Glossaire** presents verbs in the infinitive form, students will require training in deducing the meaning of derivative forms when given only the infinitive. The problem is particularly difficult when the infinitive form bears little resemblance to the form in a given context. For example, a student looking for **suis** is not likely to look up **être** in the **Glossaire**. Associations of this kind must be provided, as required, by the teacher.

Illustrations

The illustrations in the *Reading Companion* include modified reproductions of the characters and situations depicted on the **Ici On Parle Français**, Level I wall charts which the teacher will use for the aural-oral introduction of most new lessons. Thus the students will recognize in their reader the members of the Leduc family and other characters featured in the dialogues and narratives of the oral core program. In addition, the reader provides numerous illustrations which are not found in the original Level I program. Illustrations are used in the reader both to support and to check comprehension.

Due to limitations imposed by the printing and binding process used for the *Reading Companion*, it has not been possible to use a full range of colours or to ensure that the colours used in the textbook correspond to those used on the wall charts. For this reason textual references to colour in the illustrations have been avoided wherever possible. If students comment that a colour used in the reader is not compatible with the colour reference in the context or with the colour used on the corresponding Level I wall chart, the reason should be given.

French as the Language of Instruction

Most teachers of French as a second language make a conscientious effort to use French as the language of instruction in the classroom. A list of *Common Classroom Expressions* is provided on pages 13 to 15 in the Reference Section of the Level I Teacher's Textbook. With the introduction of the *Reading Companion, Level I*, the following verbs and nouns, used in a variety of instructions, will require teaching for comprehension as they occur in the course of day-to-day routines.

VERBS

Choisir
Compléter
Composer
Corriger
Faire
Fermer
Lire
Mettre
Ouvrir
Poser
Prendre
Regarder
Répéter
Répondre
Tourner
Travailler

NOUNS

composition (f) orale
dialogue (m)
exercice (m)
groupe (m)
histoire (f)
image (f)
lecture (f)
lettre (f) (alphabet)
modèle (m)
mot (m)
numéro (m) (numbers)
page (f)
partenaire (m)
phrase (f)
projet (m) supplémentaire
question (f)
réponse (f)
titre (m)

Part III

Teaching Notes

PREFACE TO TEACHING NOTES

This section of the manual presents teaching notes on each component in the IOPF Level I *Reading Companion*. The page numbers in the left-hand margin cross-reference the teaching notes to the corresponding components in the *Reading Companion*.

To avoid unnecessary duplication of teaching notes, certain explanations and suggestions which are presented for components in the early **Etapes** are not repeated for similar components in subsequent **Etapes**. In some cases, where there is no particular difficulty or innovation involved, the component has been listed without teaching notes.

These teaching notes are intended to provide practical insights into the philosophy and principles upon which the *Reading Companion* is based. With an understanding of these principles, teachers should feel free to experiment with alternative teaching strategies of their own invention. This manual should not be considered as a prescriptive statement of methodology.

TEACHING NOTES — ETAPE 1

PAGE

2 *Lecture I*

Teachers wishing to use French as the language of introduction (see page 7) should teach the French alphabet (at least from A to G) before presenting this **Lecture** since the items in the **Lecture** are lettered for reference.

Items D to G are presented in mini-dialogue format and should therefore be read as such. One student reads the lines designated by the ▲ symbol, and another reads the lines designated by the ★.

Attention should be paid to the contrast between the intonation patterns for statements and questions.

3 *Lecture II and Exercise*

This **Lecture** features the numbers **un** to **dix** to be pronounced in their basic forms. The exercise is based on ten pictures of boys and girls. Each picture has both a name and a number. The names should be modelled orally by the teacher and repeated by the students to ensure recognition reading mastery before the exercise begins.

The exercise may be played as a game. One student calls a number from 1 to 10, and another student identifies the person in the picture using the structure **C'est** plus *name*. If the first student calls one of the names (e.g., **Henri**) the responding student gives the number for that picture (e.g., **C'est trois.**).

4 *Lecture III and Exercise*

The students' attention should be drawn to the correct pronunciation of **une/un** and to the use of the appropriate determiner with each of the nouns introduced in this lesson.

Some teachers may wish to explain that inanimate objects are either masculine or feminine in French, and that it is important to learn genders when we learn the French names of things.

The exercise is designed to confirm comprehension of the new vocabulary and to focus attention upon the correct use of **une/un**.

As in all exercises which use the ▲ and ★ symbols, this question-answer routine should be performed by students working in pairs. One student asks the question, and another responds.

NOTE: In most presentations which feature gender concepts, the *Reading Companion* lists the feminine forms before the corresponding masculine forms. This policy is based on the principle that the feminine form usually represents the complete sound and spelling of the basic word, while the masculine is generally shorter in both the oral and written forms. A student who knows that [vɛrt] is the basic French word for “green”, may be taught to deduce the masculine form, [vɛr], but if [vɛr] is presented as the basic form, a student could surmise that the feminine form might be [vɛrd], [vɛrs], [vɛrz], etc.

5 *Lecture IV and Exercise*

The use of the definite article is introduced in this **Lecture**.

Teachers will notice that IOPF uses the indefinite article with nouns used in non-specific references (**Lecture III**). Students are taught to say **C'est un crayon** and not **C'est le crayon**. The definite article is introduced and practised in sentences which identify a specific object within a general category. In this lesson each object is

designated as belonging to someone.

Students should be led to observe the relationships between **une/la** and **un/le**. It may also be necessary to draw attention to the fact that the gender of the owner has no effect upon the gender of the object owned.

6 *Lecture V and Exercice*

This **Lecture** and its related exercise focus attention upon the choice of article (definite/indefinite) and upon the gender associations between **une/la** and **un/le**. Numbers 1, 4, 5 and 8 require the indefinite article since ownership is not specified.

7 *Lecture VI*

Since **C'est** is commonly used by native speakers with both singular and plural completions in informal speech, the original IOPF Level I program features this usage. The *Reading Companion*, however, mentions the use of **Ce sont** with plural completions since some native speakers do not accept **C'est** with a plural completion even in informal speech. Furthermore, since the students of IOPF Level I are now seeing the printed form of the language, it was considered advisable to include the form which is customarily used in the written language.

8 *Exercice*

This **Lecture** and its related exercise review the singular articles **le/la**, and introduce the plural form **les**. Teachers will notice that this **Lecture** and exercise observe the rule that definite articles are used to refer to *specific* objects and therefore the ownership of each object must be mentioned in each case.

9 *Lecture VII*

Here the student meets the negation **n' . . . pas** and observes the use of **c'** and **n'** before **est**. It is not intended that a formal lesson on elision should be taught, but rather that a simple chalkboard demonstration be provided to clarify the concept. For example:

C' est Suzette.

Non, ce **n'** est pas Suzette.

Two-part reading is suggested for this lesson since the model contexts are written in a dialogue format.

10 *Exercice*

The exercise on page 10 requires careful attention and thought. For example, in exchange A, the answer must be in the negative.

Therefore the student asking the question must look at picture 1 (**Georges**) and ask a question which will produce a negative response. He/she must *not* ask **C'est Georges?**, but rather **C'est** (any *other* name). In exchange B he/she must study illustration 5 and ask **C'est un six?** since the answer begins with **Oui**. In exchange C the question on illustration 4 may be **C'est le crayon de** (any name except **Jacques**) or **C'est** (any object other than a pencil) **de Jacques?** since the answer is to be negative.

The first consideration in each case is whether the answer is to be affirmative or negative. This is the key to the content of the question relating to each of the illustrations (designated by number in the question).

11 *Lecture VIII*

This **Lecture** introduces the question **Ça va?** and the statements **Ça va**, **Ça va bien** and **Ça va très bien**. Blocks A, B, and C present a series of illustrations which suggest the meanings of these three statements in terms of accomplishment.

- 12 Blocks D, E, F provide an interpretation of the same statements in terms of physical well-being. The progressive degrees of accomplishment and well-being (1. **ça va**; 2. **ça va bien**; 3. **ça va très bien**) are suggested by the visuals.

Students should be encouraged to supply other visuals or dramatizations to illustrate the meanings of these three statements, for example hockey scores for their favourite team, a mountain climber progressing up the face of cliff, stages in recovery from a broken arm or leg, etc.

13 *Lecture IX and Exercice*

This **Lecture** provides a model for the oral exchange which follows. In part 1 of the exercise the student may respond using **Ça va**, **Ça va bien** or **Ça va très bien**. His/her manner of speaking and physical attitude should reflect the degree of well-being expressed in his/her reply.

NOTE: In part 1 of the exercise a multiple-choice is offered in the response formula. In this, and in all multiple-choice formulas, it is intended that the student will select the item which represents his/her intended meaning. If a student prefers to substitute a word or words from his/her own vocabulary resources, such substitutions should be welcomed, provided that they do not defeat the purpose of the exercise. For example, a student may choose to use a person's

name instead of **monsieur**, **mademoiselle**, or **madame**. It is *not* intended that any multiple-choice formula should be mechanically drilled by repetitions until all of the boxed options have been used.

14 *Lecture X and Exercice*

Play telephones are recommended for use in this and several future lessons.

The reading lesson in this **Lecture** is primarily a reference resource for the exercise which follows. In number 6 the student is expected to give his/her own telephone number.

As a supplementary project students may make a personal telephone directory in which they write the names of a few classmates. Each student calls a name from his/her list. The person named gives his/her telephone number orally. Any student having that name on his/her list writes the number beside the name. The exercise is resumed in subsequent lessons until the personal directories are completed. When the project has been completed the lists should be circulated to allow students to check their own numbers on their classmates' lists and to correct any errors which they may find.

15 *Lecture XI*

Play telephones (manufactured or improvised) are essential for the oral performance of this exchange. The **Lecture** is merely a reference script.

16 *Exercice*

The related exercise should be prepared and performed by students working in pairs. If the student playing the first role (▲) is to use **monsieur**, **madame** or **mademoiselle** in his/her responses, then the partner must pretend to be an adult. If it is agreed that the conversation takes place between two friends who know each other well (children or adults), a name should be used to replace **monsieur**, **madame** or **mademoiselle**.

17 *Lecture XII*

This **Lecture** introduces the words **père**, **mère**, **frère**, **soeur** in contexts and with illustrations designed to contribute to comprehension.

18 *Exercice A*

This exercise provides practice contexts in short dialogue formats.

19 ***Exercice B***

In this exchange it should be noted that the caller has the *wrong number*, and therefore the given names used in the second and third speeches should be different. Students should also consider carefully the use of **monsieur**, **madame**, **mademoiselle** in terms of the information they have concerning the sex and age of the person addressed. **Monsieur** is appropriate for a man or for a boy whose identity is not known. **Madame** would be used if the lady identifies herself as **la mère de . . .**, but **mademoiselle** would be used for **la soeur de . . .**

20 ***Lecture XIII***

This **Lecture** serves as an introduction to the related exercise on page 21.

21 ***Exercice***

For purposes of clarity the speakers in the dialogue formula have been given names. After the students have become accustomed to the dialogue, they should be invited to use other names and to dramatize their own version of the situation.

22 ***Projet supplémentaire***

The answers to these riddles are:

1. **C'est la mère de Suzette (Jacques).**
(or) **C'est Madame Leduc.**

2. **C'est la soeur de Jacques.**
(or) **C'est Suzette.**

3. **C'est le père de Jacques (Suzette).**
(or) **C'est Monsieur Leduc.**

4. **C'est le frère de Jacques (Suzette).**
(NOTE: **Henri's** name has not yet been introduced)

5. **C'est la soeur de Jacques (Suzette).**
(NOTE: **Marie-Claire's** name has not yet been introduced)

TEACHING NOTES — ETAPE 2

PAGE

24 *Lecture I*

Part A of this **Lecture** introduces the structure: **Où est (person)?** and **Le Voilà**. Part B presents the reply **La voilà**.

25 *Exercices A and B*

In **Exercice A** the student asking the question names a boy or a girl according to the illustration in the question formula.

In **Exercice B** the references are left to the participating students. Here is one example of the dialogue.

▲ C'est Marie? ★ Non, c'est Claire.
 ▲ Ah, pardon, Claire! Où est Marie?
 ★ La voilà. ▲ Ah! Bonjour, Marie.

26 *Lecture II*

This **Lecture** expands the use of **Le/La voilà** to include references to things. Students may tend to associate the gender of the object with the gender of the person who owns the object. To minimize the possibility of this error, boxes have been used to direct attention to the determiners and nouns which are to be replaced by the pronouns **le/la**. If remedial work is required for mastery of this concept, similar questions and answers may be provided on the chalkboard, and students may be asked to box the appropriate elements and to demonstrate the association between the noun and the corresponding pronoun by drawing an arrow. For example:

Où est la règle de Paul? La voilà.



27 *Exercice A*

Individual students ask the questions, and select others to answer. The task is to point to the correct illustration and use the structure **Le (La) voilà**. The second part of the task is merely to identify the illustration by number so that the teacher, the partner or the class may verify the choice of illustration in their own textbooks.

28 *Lecture III*

This **Lecture** has been devised to present the structure **Où sont (persons or things)** and **Les voilà**. The teacher represented in the illustration uses **ce sont** with plural completions while the student

uses **c'est** in the same structures. A footnote is provided to explain the teacher's use of **ce sont**. (See Teaching Notes, **Etape 1, Lecture VI**.)

29 *Exercice A*

In **Exercice A**, students should observe that **c'** represents **c'est** while **ce** represents **ce sont**. Similarly **n'** **pas** requires **est** and **ne** **pas** requires **sont** as a completion.

30 *Exercice B*

Exercice B provides dialogue formulas. Some of the missing elements are prescribed by numerical cross-references to options in the right-hand column. Others are to be deduced from context.

In part b) **Ah! Bonjour, [4]! Bonjour, [4]!** is to be interpreted as: **Ah! Bonjour, Jacques! Bonjour, Suzette!** since **Bonjour, Jacques et Suzette!** is not natural French expression.

31 *Lecture IV*

Illustrations 1 and 2 are provided merely to establish the circumstances in which the situation takes place. The new structure here is **Donne-moi plus completion**.

32 *Exercice*

The illustrated **Dialogue** on page 31 supplies a model for the dialogue exercise which follows it. In the ★ speeches in the exercise students may substitute **Maman, Papa** or a given name for **monsieur, madame, mademoiselle**. To make an exchange such as this more meaningful, students should be encouraged to devise situations in which the dialogue would be appropriate, and to dramatize the dialogue.

33 *Lecture V - Histoire en images*

This picture study introduces Marie-Claire, Henri and Pitou for the first time. The **Lecture** is simply a recognition reading experience intended to follow the teacher's aural-oral presentation supported by the wallchart.

34 *Exercice A*

Exercice A requires the student to select an appropriate completion for each sentence from the numbered options. The title **Un** serves as the model. In this type of exercise it is suggested that students be allowed a minute or two to study the sentences and the list of completions, or to do preparatory work with a partner before

being called upon to perform for the teacher or the class. At the teacher's discretion, the preparatory work may include pencil notes on a separate sheet of paper. The student writes only the letters (a) to (j) and the number of the appropriate completion beside each letter.

35 *Exercices B and C*

These are oral exchanges based on an illustration.

36 *Lecture VI - Situation Dialogue*

This presentation of the Situation Dialogue corresponds to the recorded version presented on Tape 2 of the original IOPF program.

The Situation Dialogue should be introduced as an aural-oral experience supported by the IOPF wallchart before the printed version is presented.

The printed text serves: a) as a recognition reading exercise, b) as a play-reading script, c) as a study resource for students who wish to memorize roles in order to present the skit for an audience, d) as a director's or prompter's script for use during rehearsals.

38 *Projet supplémentaire*

The mathematical problems in this exercise are restricted to addition statements, but the mathematical operations, in some cases, involve subtraction.

The statement *Ça fait plus completion* is new. *C'est plus completion* is not an acceptable structure in this context. *Ça fait* will require pre-teaching.

Students should work in pairs. A written record of answers may be kept on a separate sheet of paper in order to permit subsequent checking by the teacher. The students write the numbers 1 to 10 in a list to represent the ten problems. Opposite each number they write the *numeral* (not the French word) required to complete the mathematical statement. Oral performance of the exercise should also be checked to ensure mastery of the oral skills involved.

TEACHING NOTES — ETAPE 3

PAGE

40 *Lecture I and Exercice A*

The numbers 11 to 31 are presented as numerals and words for oral reading, comprehension and future reference.

Exercice A is an oral exercise requiring the student to interpret the numerals as French words (using the **Lecture** for reference if necessary) and to perform simple mathematical operations. The exercise is divided into sections which correspond to the lettered blocks in the resource list. This breakdown of the exercise permits presentation and practice of short segments of **Lecture I** over several teaching periods if it is considered that the total content of the **Lecture** is too heavy for use in one period.




It is suggested that, wherever possible, French be used in the mathematics periods for those operations which the students are linguistically capable of treating in French.

41 *Exercice B*

Exercice B introduces the months **septembre** to **décembre** and formula statements for dates. Care has been taken to avoid **le premier** in this exercise, but teachers may introduce this exception at their own discretion.

NOTE: The names of the days of the week are introduced in **Projet supplémentaire III** in this **Etape** and the formula statement for the expanded statement of the date is presented. This is an optional extension of **Lecture I, Exercice B**.

42 *Lecture II, Dialogue 1 and Exercice A*

This dialogue and its related **Exercices A** and **B** are designed to present and practise **Je donne**  **à**  and **Je** lui **donne** .

Exercice A

In **Exercice A** the illustrations are intended to require recall of the vocabulary: **trois crayons, un livre, un poulet, un pain, deux dollars** and **un cahier** for use in the basic structure.

43 *Exercice B*

In **Exercice B** the illustrations provide visual clues to the meanings of the three basic statements presented. Two sets of statements are

given in order to demonstrate that **lui** may refer to a female or to a male person.

The use of **Et moi** in the final statement lends naturalness to the exchange. Teachers should note, however, that this is a new expression which may require incidental pre-teaching.

44 *Lecture III, Dialogue 2 and Exercice*

The structure featured in this presentation and in **Exercice A**, page 44, is **Est-ce que c'est plus completion**.

The exercise is played as a game. Student **▲** works with his/her book open. Student **★** studies the list of numbered items in the boxed right-hand column, and then closes his/her book. Student **▲** calls a number (**▲ Numéro 7**), and Student **★** tries to remember the number 7 item in the boxed list. He/She asks the question using the structure **★ Est-ce que c'est . . . ?** The responses may include:

1) **▲ Oui, c'est . . .**, 2) **▲ Non, c'est . . .**, or 3) **▲ Non, ce n'est pas . . . C'est . . .** Teachers and/or students should devise rules governing the number of guesses allowed, the method of scoring and the changing of roles in the game.

45 *Lecture IV, Dialogue 3 and Exercice*

This dialogue and its related exercise feature the structure **Qu'est-ce que c'est?**

This exercise is performed by students working with a partner. If played with books open, it serves as a vocabulary recall exercise as well as a drill of the new structure. If the responding student closes his/her book the exercise becomes a memory game (see **Dialogue 2, Exercice**, page 44).

46 *Lecture V and Exercice*

The reading lesson consists of captioned illustrations. The related exercise features the new vocabulary introduced in the reading lesson and used in the context of review structures.

47 *Lecture VI, Dialogue 4 and Exercice*

The new vocabulary of **Lecture II** is featured in this dialogue context. In the third, fifth, and sixth speeches the noun completion may be **cadeau** or **carte**.

The creative dialogue exercise which follows on page 47 is designed as a guessing game to be played with boxes containing familiar objects. If student **★** guesses the contents of the box on his first try, the dialogue proceeds according to the column headed **Oui**. If the first guess is incorrect, the dialogue proceeds according to the

Non column. Teachers and/or students may devise rules to determine the number of guesses allowed and the scoring system.

48 ***Lecture VII, Dialogues 5 and 6***

Page 48 in the *Reading Companion* combines Conversational Exchanges 5 and 6 from the original IOPF Level I program.

After an aural-oral presentation by the teacher, this dialogue may be read and then dramatized. Variations of the dialogue should be encouraged. Simple variations would include: a) changes in the characters; and b) different gifts.

49 ***Exercices A and B***

Exercice A, page 49 introduces **Tante Louise**, and **Exercice B** features the new prepositions **sous**, **dans** and **à**. The preposition **avec** is for review.

50 ***Lecture VIII, Histoire en images 1 and 2***

Page 50 presents the text of a picture study for recognition reading and reference.

51 ***Exercice***

The follow-up exercise on page 51 introduces the first of several scrambled-word exercises which are used in the *Reading Companion*. The exercise consists of 10 questions based on the preceding **Histoire en images**. The questions are straightforward, but a segment of the answer is scrambled. The beginning of the answer is correctly ordered, and all of the remaining words are given within a box. The student must demonstrate comprehension of the question and answer by arranging the boxed words in a meaningful and relevant sequence.

Students may find this a challenging exercise, and should therefore be given time to consider their answers before being called upon to perform for the teacher or class. Preparatory work may be assigned as a partner activity after teacher-directed demonstrations have been conducted.

One way to introduce scrambled sentences is to begin with a few conventional statements written on the chalkboard and then to scramble the word order for each sentence. When the sentences have been rewritten in scrambled form, the source sentences are erased and the students are asked to reverse the process to reproduce the original sentences orally.

A game-type activity using scrambled sentences may be introduced by writing a sentence on a strip of paper or bristol board,

cutting the strip into word or phrase segments, scrambling the pieces and then reassembling the original sentence. The pieces comprising each sentence should be fastened together for filing and future use.

52 *Lecture IX, Situation Dialogue*

See Teaching Notes for **Lecture VI, Etape 2**.

54 *Projet supplémentaire I*

L'Anniversaire de Gisèle

This project adapts the Christmas theme to a birthday situation. The contexts include an introductory reading passage which introduces the new vocabulary (**anniversaire (m)**, and **bon anniversaire**) and a directed composition which provides a combination of words and pictures to suggest a sequence of theme-oriented sentences:

C'est le date . C'est mon anniversaire .

Voilà un cadeau pour moi. Qu'est-ce que c'est? Oh-là-là!

Formidable! C'est un(beau) chien !

This composition could be used as the basis for a simple oral routine to be used when one of the students has a birthday. The student is asked to bring one of his gifts to show the class. The gift should be in a box or other container.

Routine:

Student: C'est le date . C'est mon anniversaire.

Class: Bon anniversaire, name !

Student: Merci. Voilà un cadeau d'anniversaire pour moi.

Class: Qu'est-ce que c'est?

Student: (Displaying the gift) C'est un/une .

Class: Oh-là-là! Formidable!

55 *Projet supplémentaire II*

This exercise is designed to feature the *form* of an answer. In each case the information provided in the three optional answers is relevant, but only one of the three answers is presented in a *form* which is appropriate to that of the question.

Students may be led to observe that a question introduced by **Est-ce que** or **C'est . . . ?** requires an answer beginning with **Oui** or **Non**. The interrogative **Qu'est-ce que c'est?** must be answered with a statement beginning with **C'est**. In answer to **Où . . . ?** a place must be mentioned and/or indicated, and **voilà** may therefore be a key word in the answer.

56 *Projet supplémentaire III*

See Teaching Notes for **Lecture I, Exercice B** in this **Etape**.

TEACHING NOTES — ETAPE 4

PAGE

58 *Lecture I, Dialogue 1 and Exercices*

In **Exercice A** the thermometers represent centigrade readings. The student considers the four thermometer readings and makes a statement concerning each by using the sentence formula provided.

In **Exercice B** the words **degrés** and **moins** will require pre-teaching. The student then reads each pair of statements expressing the number as a word and interpreting the temperature in terms of very hot, hot, very cold or cold. The fifth pair of statements require the student to state the actual outside temperature and to make the corresponding statement. **Il fait frais** may be introduced at the teacher's discretion.

59 *Lecture II, Dialogue 2 and Exercice*

The introductory dialogue provides a general model for **Exercice A**. The colour limitations imposed on the textbook by the printing process make it impossible to present an illustrated lesson on colours. Therefore the preliminary introduction of colours must be done without reference to the textbook. It is suggested that all nouns used in association with adjectives of colour should be masculine for this introductory lesson.

NOTE: The colour adjective **brun(e)** is not commonly used in French. Native speakers tend to use the *invariable* adjectives **marron** for "brown" when referring to objects, and **châtain** for brown hair (**les cheveux bruns** refers to *black* hair). **Brun(e)** is used, however, for brown animals. Brown eyes are usually described as **les yeux marron**.

59 *Et toi?*

This is the first of an on-going series of components entitled **Et toi?** These are personalized questions selected from the list of personalized questions found at the end of Units IV to VIII in the original IOPF Level I Teacher's Textbook.

The **Et toi?** items presented in the *Reading Companion*

throughout **Etapes 4 - 8** have been introduced at those points in the program where their linguistic content is compatible with the vocabulary and structures featured in the preceeding contexts. This coordination of the personalized questions with specific contexts distributes the workload more effectively, and contributes to unified lesson-planning. Because the personalized questions are so important in the Level I program, they are also summarized with formula answers in Appendix A at the back of the *Reading Companion*.

NOTE: Teachers may find it necessary, in some cases, to draw attention to the **je** and **tu** forms of the verbs and/or corresponding possessive pronouns in these questions and answers.

60 *Lecture III, Dialogue 3*

61 *Exercice*

61 *Et aujourd'hui?*

This set of personalized questions has been entitled **Et aujourd'hui?** since the heading **Et toi?** seemed somewhat inappropriate for these particular questions.

62 *Lecture IV, Dialogue 4*

The situation depicted in the illustrations for this dialogue represents children rummaging in old trunks and boxes in an attic or basement. A similar situation may easily be created in the classroom by using the box or boxes of costume accessories normally available for dramatization activities.

63 *Exercice*

The four conversations in this exercise feature imperative forms and the use of **s'il te plaît** to add a note of courtesy to a command.

64 *Lecture V, Histoire en images 1*

The sections of this narrative have been numbered to correspond to particular areas in the illustration.

65 *Exercice*

The exercise may be done with books open, or played as a memory game with only the responding student looking at his/her book.

66 *Lecture VI, Histoire en images 2*

67 ***Exercices A and B***

In **Exercice A** all of the elements of the questions and answers are provided. The information required may be found in the illustrations for **Histoire en images 1** and **2**.

Exercice B

This open-ended exercise invites the student to make statements about the story presented in **Histoire en images 1** and **2**. As indicated by the dotted lines in the verb box, the statements may be affirmative or negative.

67 ***Et toi?***

68 ***Lecture VII, Situation Dialogue***

69 ***Et toi?***

70 ***Projet supplémentaire I***

This picture study projet features the verb **avoir**. In **Exercice A** the third person singular form is required in each sentence. In the **Et toi?** questions and answers the **tu** and **je** forms are required. Chalkboard references for these three forms of **avoir** may be needed to support the oral work on these exercises.

70 ***Et toi?***

71 ***Exercice B***

In this exercise the questions are based on the illustration. To complete the answers a student must: a) understand the question, b) perceive the intended message of the response, c) find the required vocabulary needed to complete the answers, and d) produce the oral response correctly. A minute or two may therefore be needed for preparation of the exercise before its oral performance.

72 ***Projet supplémentaire II***

This question-answer exercise features the gender of determiners. In items 1 – 6 the clues to gender and person (for reference to possession) are underlined in the question to assist the student in selecting the appropriate determiner or pronoun. In items 7 – 12 the student must find these clues himself/herself.

73 ***Projet supplémentaire III***

The order of statements in this oral composition project is not

prescriptive.

At the teacher's discretion, the sentences created by the students may be transcribed *by the teacher* on the chalkboard or on an experience chart. This written record of the students' composition may then serve as a supplementary reading context. Some teachers reproduce such transcriptions on mimeographed sheets for use in scrapbooks or anthologies of original narratives and dialogues developed by the students during the school year.

74 *Projet supplémentaire IV*

In addition to the four weather statements introduced in Unit 4 of the original program, this project presents the statements **Il pleut** and **Il fait beau**. These new statements should be modelled for pronunciation and taught for comprehension prior to assignment of this oral exercise.

TEACHING NOTES — ETAPE 5

PAGE

76 *Lecture I, Dialogue 1 and Exercices A and B*

In **Exercice A** the object is to construct the most appropriate second sentence in each case. Various combinations are possible, but one is more suitable than the others. The intended combinations are: 1/e, 2/a, 3/d, 4/f, 5/b. The combination 1/f is possible but less appropriate than 1/e and 4/f. **Je suis malade** does not answer the question **Où est-ce que je suis?**

To facilitate oral checking of **Exercice B** the illustrations have been numbered. The student demonstrates comprehension of the reading contexts by stating the number of the selected illustration for each item in the exercise. The routine may be reversed by calling the number of an illustration and having the students read the related item in the exercise.

77 *Exercices C and D*

In **Exercice C** the student asking the question may complete the question with one or two of the resource words or phrases scattered outside the main formula for the exercise. For example: **Est-ce que tu vas téléphoner (à Madame Simard) (ce matin)?** The response may be either affirmative or negative, and should be judged for naturalness of expression. Some of the possible answers could

include minor variations of the suggested answer formulas. For example:

Non, je vais téléphoner à Monsieur Simard.

(or)

Non, je ne vais pas téléphoner à Madame Simard. Je vais téléphoner au docteur.

(or)

Oui, je vais téléphoner tout de suite.

Exercice D

In addition to reviewing the nouns represented by the illustrations, this exercise focuses attention upon the use of **un, une, du, des** in the affirmative as opposed to **de** after a negative.

78 *Lecture II, Dialogue 2 and Exercice A*

The noun **aspirine** is presented as feminine in the original IOPF, Level I Teacher's Textbook, but is given as masculine in the *Reading Companion*. The change has been made since it has been noted that the reference should be to an aspirin *tablet* rather than to the chemical compound known as "aspirin". The gender association is therefore to be made with **un (comprimé d') aspirine**.

Exercice A requires the student to observe the relationships between questions and answers, and to select the question which elicits the underlined information in the answer in each case.

78 *Et toi?*

The **je** and **tu** forms of **avoir** and **être** may require special attention in these questions and answers.

79 *Exercice B*

The student making the first statement in this exchange establishes the pronoun references in the second and third speeches when he/she selects one of the suggested sentences to initiate the dialogue.

80 *Exercice C*

The illustrations for this exercise depict two children using walkie-talkie communication.

The linguistic items featured in this exercise are **tu es, je suis** and the prepositions **à (la), au, dans, sous, avec**. Question 2 may be answered, **Non, je suis dans le salon**, or (if the preposition **devant** is introduced here rather than later in this **Etape**) the response may be, **Non, je suis devant la télévision**.

Question and answer 6 have been left open to allow students to continue the exercise using their own illustrations as a reference.

Each participating student draws a simple picture of himself or herself in a location which he/she is able to state in French. The pictures are turned face down, and another student tries to guess the locale depicted in someone else's drawing. The basic structure **Est-ce que tu es . . . ?** must be used for the question, and the answer must begin, **Oui, je suis . . .** or **Non, je suis . . .**. The routine may be expanded to include the structure **Non, je ne suis pas . . .**. As each student responds, he/she displays his/her drawing to corroborate the answer.

81 *Exercice D*

Disguised as a mathematical exercise, these exchanges are designed to give practice in the use of **avoir** and **être** with **je** and **tu**.

Exchanges 5 and 6 are open-ended to allow personalization.

82 *Lecture III, Dialogue 3*

Since **il y a** means both *there is* and *there are*, students may tend to be confused by this expression. It is therefore suggested that the preliminary aural/oral presentation of **il y a** be supported by carefully planned demonstrations designed to ensure comprehension of both the singular and plural meanings.

It is also possible that **il y a** may be confused with **voilà** as a result of oral translation (or reference to the glossary). This problem may be resolved by using a pointing gesture with **voilà** and by using **il y a** in a variety of contexts where the reference is to a thing or things which are not visible. For example, look in a bag, box or drawer, and then close the container before making the statement: **Il y a . . . dans . . .**. Then open the container, display and point to the contents and say: **Voilà . . . !** The routine may be reversed for use as a drill. Visible items are presented using **Voilà . . .** with a pointing gesture. The same items are then placed in closed containers, and the question, **Qu'est-ce qu'il y a dans . . . ?** is used to elicit the answer **Il y a . . . dans . . .**. It should be noted that **un** has been changed to **une** in the speeches where feminine objects are being counted.

83 *Exercice*

It is intended that this exercise should produce four separate commands, each followed by the question, **Qu'est-ce que tu fais?** and answered by the appropriate statement from the answer options. A more challenging version of the exercise would require the student to include two or more of the illustrated objects in his/her command, and the response would then be expanded accordingly.

83 *Et toi?*

It is quite likely that some students will have to give a negative answer to question 1. Since **Il n'y a pas de** has not yet been introduced, this structure will require a brief presentation.

Question 3 may produce requests for supplementary vocabulary such as: **un napperon, une serviette, un verre, une cuiller à thé (à soupe, à dessert)**. If students ask for supplementary vocabulary in order to make such an exercise more relevant or meaningful for their own purposes, every effort should be made to assist them. Supplementary vocabulary should not, however, be incorporated into the core testing program.

84 *Lecture IV, Dialogue 4 and Exercice A*

In **Exercice A** the answer formula for question 1 suggests that the name of a particular program should be used. The brackets in the answer formulas indicate that the corresponding segments of the question may be either included or omitted in the answer.

84 *Et toi?*

La télévision may be interpreted as “television (transmission/reception)” or as “the television *set* (receiver)” although, to be technically precise, one would refer to the receiver as “**le téléviseur**”. For IOPF purposes **le téléviseur** need not be introduced.

85 *Exercice B*

The first part of this exercise presents the situation in the form of an illustration complemented by a descriptive reading passage.

The second part invites the students to dramatize the sequel to the scene depicted in the illustration. The mother tells the boy to put away his things. The student reading (or playing) the mother's role must designate an appropriate place for each of the items to be removed from the living room.

In the mother's second speech she checks to find out if the boy remembers where he is to put each article. In his response he must transform the possessive adjectives **ton/ta/tes** to **mon/ma/mes**. A simple reference resource is provided at the end of the exercise to support these adjective transformations.

86 *Lecture V, Dialogue 5 and Exercice A*

The following supplementary vocabulary items have been presented with this dialogue: **une pomme, une pêche, une orange, une poire**. They will require pre-teaching for comprehension and

pronunciation.

Eh bien is used to introduce the second of each pair of sentences in **Exercice A**. Although not essential to the basic meanings of the utterances, its use contributes a natural quality to oral expression in these contexts, particularly if it is accompanied by appropriate body language (a facial expression, a shrug, a wave, etc.).

86 ***Et toi?***

As in most **Et toi?** questionnaires, students should be encouraged to make substitutions within the basic structures. For example: **Est-ce que tu manges dans la salle à manger (le salon, ta chambre)?**

87 ***Exercice B***

After the questions have been answered, the illustrations may be used as a reference for an oral description assignment. Students may wish to draw other pictures which may be used for oral questions and answers or as description projects. Such drawings must be planned with specific French statements in mind.

88 ***Lecture VI, Histoire en images 1***

89 ***Exercice - Histoire cachée***

This exercise consists of three short paragraphs (A, B, C) in which the word order for each sentence is scrambled. It should be pointed out to the students that the first word in each sentence not only begins with a capital letter, but has also been underlined. The last word in each sentence is printed with a period, a question mark or an exclamation mark.

This exercise is not intended for transcription. Students may, however, work in pairs to prepare the exercise prior to oral checking by the teacher.

89 ***Et toi?***

90 ***Lecture VII, Histoire en images 2 and Répondez***

As in all question-answer exercises, it is intended that students should learn to *ask* as well as to answer questions.

90 ***Et toi?***

91 ***Exercice - Je fais le dîner***

This exercise features a review of vocabulary for food and requires

the student to consider the appropriate determiner (**du, de la, des**) as he uses each noun.

92 *Lecture VIII, Situation Dialogue*

93 *Projet supplémentaire I*

The clocks in this exercise are intended merely to suggest the passage of time between segments of the dialogue.

The players may use any names to replace **Jeanne** and **Henri**. Exchange 1 is straightforward, requiring only the obvious completions in the response.

Exchange 2 should consist of several questions and answers since it is intended that Jeanne should ask about only one fruit at a time.

Exchange 3 should consist of one command which refers to a list of different fruit. The clock suggests that it takes Henri several minutes to gather together the items required for the salad before he presents them and delivers his third speech.

Jeanne's answer in exchange 4 may begin with **Oui** or **Non** depending upon the preceding question. In Henri's fourth speech he requests four of *one* kind of fruit.

Exchange 5 takes place later since Jeanne needed time to make the salad.

94 *Projet supplémentaire - Un pique-nique sur la lune*

This reward-reading narrative is written as an **Histoire en images**. The few new items of vocabulary are, for the most part, cognates (e.g., **astronaute, canadien, capitaine**) or words whose meanings may be deduced from the context and/or the illustrations (e.g., **fusée, boîte**). Students who wish to check meanings of words should be encouraged to use the glossary at the back of the reader.

There are various ways of treating a reward reading context, but it should be stressed that reading ceases to be a rewarding experience for students when it becomes associated with challenging tests, intensive drills, memorization assignments, failure to meet oral reading standards, failure to demonstrate full comprehension, or other negative experiences. This type of component in the *Reading Companion* should be considered as a "reading for pleasure" experience and should be handled lightly. The students should be allowed to enjoy the illustrations and the discovery that they are able to understand some, if not all, of the printed text. They should be allowed to look up words which they wish to check, to ask for help with comprehension or pronunciation problems, and to read aloud only if they feel that they would like to do so.

- 95 The exercise which follows this story is provided for the use of students who would like to conduct a question-answer activity of their own. The twelve items in this exercise suggest a variety of interrogative formulas which may be used.

96 *Projet supplémentaire III*

In this activity the numbered illustrations are to be matched with the corresponding vocabulary in part A. Some of the vocabulary items are new, and are included in this supplementary project for students who wish to expand their vocabulary slightly beyond the limits of the core program.

Part B of the project (*Et toi?*) invites the students to use these vocabulary resources to order meals.

TEACHING NOTES — ETAPE 6

PAGE

98 *Lecture I, Dialogue 1*

In this dialogue, Georges (an older cousin or a young uncle to the two boys) is visiting in the Montreal area. Henri and Pierre, who live in the area, are going into the city with Georges.

99 *Exercice A*

In these personalized exchanges the students name cities and stores which they know.

99 *Et toi?*

100 *Exercice B*

This exchange features the **tu/vous** opposition where **vous** is plural. The forms in the resource list include second person singular (familiar) and second person plural verbs in both the present tense and imperative mood. The resource list contains all of the forms required to complete the exercise as well as some which are not appropriate for use in these sentences.

101 *Lecture II, Dialogue 2*

In **Lecture I** above, **vous** was used as a plural pronoun. In **Lecture II** **vous** is singular but formal.

102 *Attention!*

This reference page presents two charts designed to indicate the

general uses of **tu/vous**.

The chart at the top of the page suggests that **tu** is the appropriate form of address for an individual whom we know well enough to call by his or her first name, while **vous** would be used for a person whom we would address as **monsieur, madame** or **mademoiselle**. In the plural sections of the chart, it is indicated that **vous** must be used for both informal and formal address when we are speaking to more than one person.

The second chart provides illustrated examples. In the first column (**Tu = 1**) it is shown that **tu** always refers to one person and that that person is either a child or an adult whom we call by his/her first name.

The centre column (**Vous = 1**) shows that we use **vous** to address one person when the situation calls for formality. The boy king is used to suggest a situation in which a child should be addressed formally. This presentation is, of necessity, over-simplified but should be sufficient to satisfy the students' needs at this time.

The last column (**Vous = 1+**) shows that **vous** is used in all situations regardless of formality when **vous** refers to more than one person.

The table may be considered horizontally to focus attention upon the speaker. In the top two rows the speaker is a child. In the bottom two rows the speaker is an adult.

Students should be asked to examine these charts and make observations concerning the situations in which **tu** and **vous** should be used. By directing the students' attention to particular relationships between the speakers and the person or persons addressed the teacher may elicit generalizations concerning the correct uses of **tu** and **vous**.

103 *Exercice*

This exercise provides practice in the application of the concepts introduced on page 102.

103 *Et toi?*

104 *Lecture III*

It should be noted that the expression, **Pour vous, monsieur?** (IOPF Level I) has been changed to **Vous désirez, monsieur?**, and that **marron** has replaced **brun**. These changes reflect the language usage of native French speakers.

104 *Et toi?*105 *Exercice*

This exercise consists of six short exchanges requiring completions based on comprehension and mastery of previously taught language concepts.

106 *Lecture IV*

The illustrations for this dialogue are numerically coordinated with the script.

107 *Exercice*

While it is linguistically possible to use several or all of the suggested completions for each of the blanks in these five exchanges, the *sense* of the exchange makes one completion more appropriate than any of the others. The object is to find the most logical completion.

107 *Et toi?*108 *Attention! and Exercice A*

The reference charts on this page are illustrated to demonstrate the difference in meaning between **avoir** and **porter** with clothing.

Exercice A features **avoir** and **porter** in parallel contexts which contrast their meanings. The same noun should be used in both clauses and only the descriptive colours should differentiate between the clothing being worn and the clothing one has at home.

109 *Attention! and Exercice B*

Since the presentation on page 108 featured only the contrast in *meaning* between **avoir** and **porter**, the forms used were limited to the first person singular. On page 109 other forms of the same verbs are introduced. The basic concept is unchanged, but the application is expanded.

110 *Lecture V, Histoire en images 1*

The locale for this picture study has been changed to expand the regional relevance of the program.

110 *Et toi?*111 *Exercice*

As a preparatory step, students may be given time to study the

questions and answers and to record their findings by writing the letters A to K with matching numbers to indicate the answer which, in their opinion, satisfies each question.

112 *Lecture VI, Histoire en images 2*

113 *Exercice*

In this exercise the questions and answers are already matched, but the answers require completions. The information and vocabulary needed for these completions are provided in the narrative on page 112.

114 *Lecture VII, La famille Leduc en ville*

The changes in text which occur in this Situation Dialogue (IOPF Level I) have been previously explained in the Teaching Notes for this **Etape**.

116 *Projet supplémentaire, Charité*

This reward reading format is the first of its kind in the *Reading Companion*. To this point narrative texts have been broken into short segments related to comprehensive illustrations. In “**Charité**” the complete story is presented as an uninterrupted continuum, and the illustrations have been designed to complement the story without revealing the plot.

For Teaching Notes for reward reading see Teaching Notes, **Etape 5** (re pages 94, 95).

118 *Exercice - Complétez*

This multiple-choice completion exercise is designed to check comprehension of a few key points in the story.

TEACHING NOTES — ETAPE 7

PAGE

120 *Lecture I, Dialogue 1*

In this exchange the verb **téléphoner** has been changed to **retéléphoner** in the caller’s last speech. This change achieves better communication of meaning without adding appreciably to the difficulty of the lesson.

The structure to note in this lecture is **je veux/je vais + infinitive**.

121 *Exercice A*

It is likely that the person answering the call would ask, **Qui est-ce, monsieur (madame, mademoiselle)?** since he/she does not recognize the caller's voice. However, if the caller then identifies himself/herself as a young person who is known to the family (e.g., **C'est Jean**, or **C'est Barbara**) the informal response: **Un moment, s'il te plaît.** would be required.

The structure to note in this exercise is **je veux/je vais + infinitive**.

Exercice B

This exercise features the use of **je veux + noun** as opposed to **je veux + infinitive** which is used in the previous exercise.

122 *Lecture II, Dialogue 2*

While both **ici** and **là** are presented in this lecture, teachers should recognize that native speakers tend to use **là** (and **voilà**) in many contexts where **ici** (and **voici**) would seem to be indicated.

123 *Exercice*

The reading text in this exercise is intended primarily as resource material on which to base questions and answers. In **Faites des questions**, the student must ask questions beginning with **qui** and using a variety of known verbs.

123 *Et toi?*124 *Lecture III, Dialogue 3 and Exercice*

Students may be interested to observe that the doctor in this dialogue is referred to as **le docteur** despite the fact that she is a woman.

The structures to note in this **Lecture** and exercise are: **Comment est-ce que tu t'appelles?** and **Je m'appelle + name**. This is the student's first encounter with a reflexive verb.

The inverted form **Comment t'appelles-tu?** is not introduced here since the inversion is not common in informal speech. Native speakers do, however, frequently abridge the structure **Comment est-ce que tu t'appelles?** and say **Comment tu t'appelles?** in casual speech.

125 *Lecture IV, Dialogue 4*

This dialogue introduces several new vocabulary items. The text has been slightly modified in order to eliminate the teacher's role.

126 ***Exercice A***

This exercise features the new words: **un(e) ami(e), ton/mon école, ta/ma classe.**

126 ***Et toi?***

127 ***Exercice B***

Exchanges 1, 2 and 3 feature masculine/feminine contrasts, while numbers 4 and 5 contrast **veux/vais, as/es** and **ai/suis.**

127 ***Et toi?***

128 ***Lecture V, Histoire en images 1***

128 ***Et toi?***

129 ***Exercice***

This matching exercise serves to check comprehension of **Lecture V** and provides questions and answers which students may use in a variety of oral practice routines.

129 ***Et toi?***

130 ***Lecture VI, Histoire en images 2***

131 ***Exercice A***

The answers to these questions require completions which may be derived from resources provided in the questions or in the **Histoire en images.**

132 ***Exercice B***

This exercise features the infinitive forms of eleven known verbs. The structures requiring infinitive completions include: subject + present tense of **venir/vouloir/aller.**

132 ***Et toi?***

133 ***Exercice C***

This exercise confirms comprehension of known vocabulary and features prepositional phrases beginning with **à.**

134 ***Lecture VII, Situation Dialogue***

Two minor corrections have been made in the text of this dialogue.

The spelling **Uh . . .** has been changed to the more common **Euh . . .**, and in the first line of Scene 3 the preposition **de** has been inserted before **Denise**.

136 *Projet supplémentaire I*

The address list at the beginning of this project provides the minimum reference material for the oral game. The activity also requires a large map of the province of Quebec.

A student calls a number from 1 to 8 and asks **Qui est-ce?** Another student refers to that number in the address list and makes two statements: **C'est plus the name of the person in the address list** and **Il/Elle vient de plus the name of the city or town where that person lives**.

The first student then asks, **Où est la ville de plus the city or town mentioned**, and the second student must locate that city or town on the map of Quebec.

This game may be played by two students or by two teams. Points may be awarded for correct answers and map references. A suggested scoring system is indicated in the text.

137 *Projet supplémentaire II*

This is a particularly challenging oral project. Gifted students may be able to supply the missing elements in the creative rôle, but it is likely that the technique for completing the unfinished sentences will have to be explained and demonstrated by the teacher.

To complete each sentence, the student must consider the sense of the subsequent speech, and supply the statement, question or command which would logically produce such a response.

The intended completions are provided below:

▲ Est-ce que **tu es perdu?**

★ --

▲ Comment est-ce que **tu t'appelles?**

★ --

▲ Est-ce que **tu viens de Vancouver?**

★ --

▲ Où est **ta mère?**

★ --

▲ Donne-moi ton **numéro de téléphone.**

★ --

▲ Est-ce que **c'est ton numéro à Vancouver?**

★ --

▲ Oh-là-là! Regarde. Voilà **un bonbon.**

★ --

▲ Eh bien, viens **chez moi**.

★ --

▲ Ah! Regarde! Est-ce que **c'est ta tante?**

138 *Projet supplémentaire III*

“**Bernard et la Bicyclette**” is a short story for use as reward reading. See teaching notes on “**Charité**”, Etape 6 and “**Un pique-nique sur la lune**”, Etape 5.

This story is not supported by illustrations and therefore makes greater demands on the student's reading comprehension than previous reward reading projects.

The follow-up exercise, entitled **Dessinez**, provides a non-verbal means of checking comprehension of some of the information in the story.

TEACHING NOTES — ETAPE 8

PAGE

142 *Lecture I*

This **Lecture** provides the basic dialogue and illustrations to complement the card game (Teacher's Textbook, IOPF Level I, Unit 8).

Certain words (e.g., face values of cards) are printed in boxes in the *Reading Companion* since these vocabulary items will vary when students are actually playing the game.

143 *Exercice de logique*

This exercise confirms comprehension of review vocabulary and features the imperative form **prends**.

143 *Et toi?*

144 *Lecture II, Dialogue 2*

Apart from the obvious modification of the preamble to this dialogue and the change of characters, there are two corrections which should be noted. In the opening speech **Pour vous** has been changed to **Vous désirez**, and the expression **Et à boire, madame?** (line 6 of the dialogue) has become **Et qu'est-ce que vous désirez boire, madame?** These revisions reflect the natural patterns of native speech.

145 ***Dictionnaire and Exercice A***

The picture dictionary provides some of the vocabulary resources required for personalization of the dialogue on page 144 and for **Exercice A**.

145 ***Et toi?***146 ***Exercices B and C***

The statements for completion in **Exercice B** refer to the dialogue on page 144.

Exercice C supports the review of the numerals 1 to 31 and the introduction to the numerals 32 to 69 as presented in Conversational Exchange 3 in the Level I Teacher's Textbook.

This exercise is well suited for use by students working in pairs. Student A reads the commands as indicated on page 146. Student B (without looking at **Exercice C**, page 146) obeys the commands. If Student A has read the page numbers correctly, Student B demonstrates his/her comprehension by finding the specified page and showing it to Student A for verification.

147 ***Lecture III, Dialogue 3 and Exercice A***

This short **Lecture** introduces nine items of new vocabulary with illustrations to support comprehension.

Exercice A provides a formula for a short exchange in which the new vocabulary items must be used correctly with the determiners **ce/cette/ces**.

148 ***Exercice B***

This exchange may be developed with reference to any magazine, catalogue or newspaper which contains pictures (preferably in colour) of people wearing the articles of clothing under study in this **Etape**.

149 ***Jeu***

This game is designed for total class participation. The routine is a process of elimination. To begin the game everyone stands up. A student comes to the front and says, **Mon ami(e) est perdu(e)**.

Everyone responds, **C'est dommage!** If the leader then says, **C'est un garçon**, this eliminates all of the girls. The girls respond, **Ce n'est pas moi**, and sit down. The leader then goes on to describe his/her friend. As each descriptive detail is given, those to whom the description does *not* apply must respond **Ce n'est pas moi** and sit

down. By this process of elimination, the “friend” is found.

NOTE: It is suggested that the leader should decide in advance which classmate he/she has chosen to be the “lost friend”, and that the teacher should be informed of the choice.

149 *Et toi?*

150 *Lecture IV, Part A*

151 *Lecture IV, Part B*

In the printed version of these two dialogues provision has been made for personalization of certain lines.

Manteau de pluie (Teacher’s Textbook, Level I) has been changed to **imperméable** since **manteau de pluie** is considered by native speakers to be an anglicism.

151 *Et toi?*

152 *Lecture V, Histoire en images 1*

The illustration for this picture story has been slightly modified. Suzette is wearing slacks rather than a dress, and a coffee table with several serviettes on it has been added.

The text for the picture study has also been modified and somewhat abridged. **Une partie** (an anglicism) has been changed to **une soirée**, and the description of Georges’ clothing has been deleted since the illustration cannot be made to correspond to the colour reference in the text.

Discussions of clothing and colours should be included in the aural-oral phase of lesson, and students should be encouraged to observe differences between the wall chart and the textbook illustration.

153 *Exercice*

The information elicited by these questions is contained in the text of the story and/or in the illustration on page 152.

153 *Et toi?*

154 *Lecture VI, Histoire en images 2*

The text which accompanies the second illustration on this page has been modified since it is not possible to show the umbrella *behind* the door.

In the third illustration Suzette is wearing a blouse and slacks rather than a dress, and the text has been revised accordingly. This change recognizes the trend to informality in styles of dress for all occasions.

155 *Exercice*

155 *Et toi?*

156 *Lecture VII, Situation Dialogue*

In view of public concern regarding anti-feminist bias, this skit has been considerably revised to avoid giving the impression that girls are particularly troublesome or foolish. In its new form, the dialogue presents typical criticism of both boys and girls, and of young people in general.

158 *Exercices A, B and C*

To add interest to **Exercice A** students may be invited to draw floor plans of their homes and to use them as visual references as they formulate the statements which describe their drawings.

For **Exercice B** the floor plans of individual rooms should show the location of the furniture to be mentioned in the oral descriptions. Photographs of rooms may also serve as visual aids for this exercise.

Exercice C provides a structured context for meaningful review of weather expressions and clothing vocabulary.

159 *Projet supplémentaire I*

This structured oral composition may be prepared and presented simply as a fantasy. An alternative approach is to have the students bring to class a picture of someone they would like to be. They then describe that person, and conclude their presentation by revealing the picture and saying: **Dans mon rêve favori je suis** (name of the person in the picture).

160 *Projet supplémentaire II*

The answers to these riddles are printed upside down at the bottom of the page.

Riddle 4 may provoke some discussion since a doctor's white coat is referred to as **une blouse blanche** rather than as **un manteau blanc**. The term **manteau** may not be used in this context since it would be interpreted as an overcoat (for outdoor wear).

Part IV

Games and Activities

What is a good language game?

Any game is a competitive activity, and most people enjoy competition when there is a reasonable chance of winning. Language games are no exception.

As teachers, we create or select language games to accomplish certain linguistic objectives. Students play the games to win. Our strategy in using games is to motivate work by disguising it as play. The value of a game depends upon the nature, quality and relevance of its linguistic content and upon its ability to motivate the students to perform language tasks to the best of their ability.

Unfortunately, it is difficult to strike a happy balance between linguistic and motivational objectives. The linguistic content of some games is so trivial or artificial that the use of such games in a language class is either non-productive or counter-productive. Other games are so linguistically challenging that only the most gifted student stands a chance of winning, and the game therefore fails as a motivational device for the majority of the students.

There are three basic types of games.

Games of Chance

These are games in which winning and losing depend upon luck — a roll of the dice, the spin of a dial, random guessing, etc. In this type of game a win or a loss has no impact upon the player's self-image. He feels lucky or unlucky, but there is no sense of pride or shame attached to the experience. Such games do little to foster language learning, but they do provide a period of relaxation and a change of pace in the language class.

Games of Skill

In a language game which features linguistic skill exclusively, it is a foregone conclusion that the most competent players will win. Skill games are suitable for use with a group of evenly-matched players who enjoy competition, but the challenge of the game content must also be appropriate to their ability. An occasional defeat in a game is acceptable to most students, but when linguistic skill is the only key to success, repeated losses inflict a sense of shame and humiliation — an experience to be avoided at all costs.

It is possible, however, to devise skill games in which linguistic skills are combined with non-linguistic skills, e.g., *Concentration*, a game in which visual memory is one of the required skills.

Games of Skill and Chance

Games which combine both skill and chance are usually the most effective devices for achieving linguistic and motivational objectives. The competent student still has an advantage, but the weaker student does have a chance to win, and there is no stigma attached to losing because luck is a significant factor in determining the outcome of the game. The skill criteria for such games should be carefully controlled, nevertheless, in order to sustain the interest and optimism of all players. A game of chance becomes a “skill and chance” game when a player is required to perform a language task before he/she is allowed to make a move or claim a point which has been pre-determined by luck (e.g., a roll of the dice, a spin of a number wheel).

A good language game, from the teacher’s point of view, is one which motivates students to participate actively and productively in a language learning experience. A good language game, from the student’s point of view, is enjoyable competition which allows him/her to use and/or learn language incidentally.

The games suggested in this Resource Book include both *Games of Skill* and *Games of Skill and Chance*. Teachers should give careful consideration to the linguistic and psychological implications of these and other games before adopting any game for use with a particular group of students.

Do-It-Yourself Games and Activities

Commercially produced games are usually attractive in format and offer the obvious advantage of saving the teacher the time and effort required to invent games and create game materials. Unfortunately, however, they

seldom feature the specific linguistic components which a particular class or group of students need to practise, and it is not a simple matter to modify them. In addition, they are often expensive, and become useless when some of their physical components are lost or worn out.

The inevitable alternative is the “home-made” or “do-it-yourself” game. The time and effort invested in making “do-it-yourself” games pays excellent dividends. The physical components of one game, if carefully designed and planned, can usually be used for other games and classroom activities, and may serve to teach and practise a variety of language elements, concepts or skills.

Ideas for “do-it-yourself” games often come from traditional board games such as *Snakes and Ladders*, *Bingo*, *Tic-tac-toe*, or card games such as *Fish* or *Old Maid*. Another popular source of game ideas are television game shows such as *Concentration*, *Jeopardy* and *The Price is Right*.

Once a game principle has been adapted to language teaching and learning, and the routine has been carefully thought out, the next task is to design and create the equipment required for the game. At this point many teachers turn to relatives, friends, colleagues and their students for help with art work and manual labour.

The basic materials and equipment required are usually available in the school or are relatively inexpensive: bristol board, glue, colouring pens or pencils, a duplicator, a paper cutter and scissors. Laminating equipment and materials are not essential, but lamination adds months or even years to the life-expectancy of home-made game equipment, and makes it worthwhile to devote a little extra time to attractive art work and lettering.

When the game is ready for use it must be packaged for portability and storage. The physical components of each game should be enclosed in a durable, clearly-labelled container (e.g., a stationery box, a shoe box, a manilla envelope), and when the game is not in use, the container should be kept securely closed with an elastic band or other fastener to prevent accidental spilling. Such details require attention if games are to be an asset rather than a source of frustration in the language classroom.

Do-It-Yourself Game Equipment




Mini-Cards

Dozens of games can be played with mini-cards. These are simply small flashcards, and like flashcards, they may be classified according to their content. These are the basic types:

A. *Single-face cards*: one side blank

- EXAMPLES:
1. illustration — usually representing a noun, e.g., picture of food, clothing, vehicle, building, part of the body, number or colour
 2. vocabulary — word or word group, e.g., **banane** (word), **une banane** (word group)
 3. illustration and language concept — e.g., picture of a sweater with choice of two or more determiners: *une/le, mon/ton*, etc.

B. *Double-face cards*: illustration or printing on both sides

- EXAMPLES:
1. From Side A — picture of an object
(e.g., un **crayon**)
To Side B — picture of owner
(e.g., le crayon de **Suzette**)
 2. From Side A — picture of an object
(e.g., un **chandail**)
To Side B — name of the owner
(e.g., le chandail de **Jacques**)
or name of the colour
(e.g., un chandail **vert**)
 3. From Side A — Stimulus
(e.g., Où est Monsieur Leduc?)
To Side B — Response
(e.g., **Le voilà.**)
 4. From Side A — mathematical and linguistic stimulus (e.g., $13 + 3 =$)
To Side B — response (e.g., treize et trois font seize)
 5. From Side A — Language pattern stimulus
(e.g., Où  Jacques?)
To Side B — Language pattern response
(e.g.,   dans son lit.)
 6. From Side A — Language concept stimulus
(e.g., **la** gomme)
To Side B — Language concept response
(e.g., **les** gommes)

These examples of types of flashcards and mini-cards represent only a few of the possible types and combinations on which language activities and games may be based. A convenient size for mini-cards is 2" x 2½". Wherever possible, the game board patterns should be designed to accommodate mini-cards of this size.

It is advisable to colour-code sets of mini-cards for convenient reference, sorting and storage, and to code the corresponding game boards and containers with the same colour or colours.

It is also helpful if games and activities are labelled to indicate the Unit or **Etape** with which they are coordinated.

Game-boards

Patterns for several game boards are provided in this *Resource Book*. If a larger or more elaborate board is preferred, these patterns may be enlarged or embellished. However, it is wise to retain the original of all game board patterns, and to use a copy for mounting, colouring and lamination. If the original is retained, the loss of a game board is not a major calamity. The same precautions should be taken in the case of other game equipment which involves art work.

Language pattern strip cards

Since mini-cards are limited in function because of their small size, language pattern strip cards may fill a need in certain games. For example, if the game is a version of *Snakes and Ladders*, the players may be required to make substitutions within a language pattern in order to qualify for a move on the game board. The substitutions may be represented by pictures or words taken in turn from a deck of mini-cards, but the master language pattern may be different each time the game is played. In one game the pattern presented on a strip card may be:

Je vais à l'école  .

The mini-cards in this case carry pictures of vehicles on Side A (e.g., a bicycle, a bus, a boat) and the appropriate word group on Side B (**à bicyclette, en autobus, en bateau**).

The language pattern strip card is placed on the table above the game board and is used for reference throughout the game. The student picks up a mini-card, looks at the picture and at the strip card and says: **Je vais à l'école à bicyclette**. He/she then checks Side B of the mini-card to confirm his/her response.

Checking Resources

Games which are to be used in small-group situations should be designed to permit self-checking. The players or a student monitor should be provided with an answer sheet or other checking device which will ensure that a reasonable standard of linguistic performance is maintained, and that

debates concerning the acceptance or rejection of responses may be resolved without the immediate intervention of the teacher.

The teacher's role is to ensure that the students understand how to play the game, and that the game selected is appropriate for a particular group of students. When the game is under way the teacher should, if possible, audit the game from time to time and provide assistance as required. At the end of a game the teacher should demonstrate an interest in the outcome and discuss with the students their reactions to the game.

Miscellaneous Resources

In addition to the patterns provided in this *Resource Book* for the games suggested for each **Etape**, we have included the following miscellaneous patterns:

1. hand puppets
2. bristol-board dice
3. outline drawings for an assortment of 2" x 2½" mini-cards

DIRECTIONS FOR GAMES

ETAPE 1

C'est un . . . /C'est une . . .

2 players

EQUIPMENT Two packs of mini-cards (6 in each pack)

Pack A: Pictures of 6 objects in **Etape 1**

Pack B: Names of 6 people in **Etape 1**

- ROUTINE**
1. Each deck of cards is shuffled and placed face down on the table.
 2. Player A takes a picture card and names the object depicted: e.g., **C'est une gomme.**
 3. Player B asks: **C'est la gomme de Monsieur Leduc (Michel, Jacques, Jeanne, etc.)?**
 4. Player A picks up the top card from Pack B. If the name on the card confirms Player B's guess, Player A responds: **Oui, c'est la gomme de Monsieur Leduc,** and

Player B wins the two cards. If the name on the card proves Player B to be wrong, Player A responds: **Non, c'est la gomme de** (name on the card), and Player A wins the two cards.

5. The routine is repeated with the players' roles reversed.
6. The winner is the student who wins the most cards.

NOTES

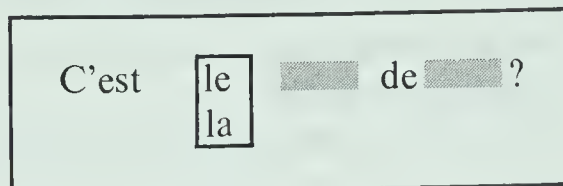
1. The linguistic objectives are mastery of:
 - a) vocabulary;
 - b) **un/une** + *noun* and **le/la** + *noun* + **de** + *person*;
 - c) transformations **un/le** and **une/la**.
2. The routine negative response may be expanded to:
Non, ce n'est pas le/la [] de [] .
C'est le/la [] de [] .
3. To provide a checking device for the use of determiners, the articles **un/le** and **une/la** may be written on each picture card.

SAMPLE PICTURE CARD



4. Before beginning the game, students may turn all of the cards face up on the table and study them for a minute or two in order to familiarize themselves with the names of the people in Pack B and with the genders of the objects in Pack A.
5. At the teacher's discretion, a master structure card may be provided for reference.

SAMPLE STRUCTURE CARD:



Monsieur et madame

2 teams of 7 students

EQUIPMENT Chalkboard models
Classroom objects
2 containers

CHALKBOARD MODELS

a) *Structure:* C'est

le
la
les

[] de

monsieur
madame

b) *Vocabulary:*

crayons
règle
cahier
gommes
livres
stylo

CLASSROOM OBJECTS The following objects are displayed on the chalkledge or on a desk or table: 1 pen, 1 ruler, 1 notebook, 2 books, 3 pencils and 4 erasers.

ROUTINE

1. Team A chooses a boy to be **Monsieur**, and Team B chooses a girl to be **Madame**. Each of these two students is given a container (a box, basket or bag) and stands at the front of the room.
Note: Humorous costume effects for **Monsieur** and **Madame** contribute to the fun.
2. If Team A plays first, player A-1 must complete the model structure on the chalkboard by using the word **crayons**: **C'est les crayons de Monsieur**. If he/she reads the sentence correctly he is allowed to take the 3

pencils from the display and put them in the container held by **Monsieur**. If his/her total performance is correct he/she earns a point for **Monsieur's** team.

3. Player A-2 must repeat player A-1's statement and add the next item in the vocabulary list: **C'est les crayons et la règle de Monsieur**. He/she then gives the ruler to **Monsieur** and another point is scored.
4. The game continues until all six players on Team A have performed. Team A's score is tallied, the objects are displayed again, and Team B performs, but this time the objects are given to **Madame**.

NOTES

1. The linguistic objectives are:
 - a) recognition reading of the structure and vocabulary;
 - b) correct use of **le/la/les**.
2. For easier handling of plural objects, elastic bands may be used to bind each set together.

ETAPE 2

Où est le pique-nique?

2 to 4 players

EQUIPMENT Game board (See pattern, page 77)
 Number dial or dice.
 Picture board (See pattern, page 79)
 Mini-cards (See structure list, page 52)

- ROUTINE**
1. The game board and picture board are placed on the table.
 NOTE: These two boards may be fastened together with masking tape so that they fold for storage in the manner of a checkerboard.
 2. The deck of mini-cards is placed on the table with Side A up.
 3. Player A spins the hand on a number dial or throws a die to determine the number of road sections he/she may progress toward the picnic site.
 4. To qualify for the move he/she must:
 - a) pick up the top mini-card from the deck;

- b) read the question aloud (e.g., **Où sont les bananes?**)
 - c) point to the appropriate illustration on the picture board;
 - d) answer the question (e.g., **Les voilà**);
 - e) check the answer on Side B of the mini-card.
- If the answer is correct, he/she places the mini-card on the illustration, and makes his/her move on the game board.
5. Player B takes his/her turn in the same way.
 6. A player who lands on a road section marked "X" must answer *two* mini-card questions to qualify for his next move.
 7. If no player has arrived at the picnic when all of the structure cards have been used, the cards may be collected from the picture board and reused.

STRUCTURES FOR MINI CARDS

(slightly smaller than 2" x 2½")

<i>Side A</i>	<i>Side B</i>
1. Où est le poulet?	Le voilà
2. Où est le pain?	Le voilà
3. Où est le déjeuner?	Le voilà
4. Où est Pitou?	Le voilà
5. Où sont les chiens?	Les voilà
6. Où sont les frères de Suzette?	Les voilà
7. Où est la soeur de Jacques?	La voilà
8. Où est le père d'Henri?	Le voilà
9. Où est la mère de Marie-Claire?	La voilà
10. Où sont les enfants?	Les voilà
11. Où sont les bananes?	Les voilà
12. Où est le frère d'Henri?	Le voilà
13. Où est le déjeuner de Pitou?	Le voilà
14. Où est la famille Leduc?	La voilà
	(Les voilà)
15. Où sont les soeurs de Jacques?	Les voilà

NOTES

1. The linguistic objectives are mastery of:
 - a) recognition reading;
 - b) vocabulary;
 - c) correct use of **Le/La/Les + voilà**.
2. Dice may be used instead of a number dial. A single die is perhaps preferable since it limits to 6 the number

of road sections which may be covered in a single move.

3. This game board or variations of this board may be used with different sets of mini-cards (language task cards) to drill other situations and/or vocabulary.

ETAPE 3

Ordinateur

3 players or 3 teams of 5

EQUIPMENT 31 flashcards
 Side A: words **un** to **trente et un**
 Side B: numbers 1 to 31

- ROUTINE**
1. Player A takes flashcards 1 to 11, and Player B takes flashcards 0 and 12 to 20.
 2. Player C works at the chalkboard (if 3 teams are playing) or on a sheet of paper (if three individual students are playing).
 3. Player A points to Player C and says: **Voilà** (*student's name*). Player A then gives C a flashcard with Side A displayed, and says: **Je lui donne un onze (trois, un, etc.)**
 4. Player B then gives C another flashcard in the same way, and says: **Et moi, je lui donne un vingt (zéro, treize, etc.)**
 5. Without looking at Side B of the flashcards, Player C must write the sum on the board, and supply the total as he makes the appropriate statement.
 Example: (written work) $11 + 20 = 31$
 (oral statement) **Onze et vingt font trente et un.**
 6. The flashcards are then turned to Side B as a reading recognition check, and Players A and B verify the addition.
 7. Player C (or Team C) is given five consecutive turns, and is awarded a point for perfect oral and written performance.
 8. The routine is repeated with Players A and C giving

cards to Player B, and finally with B and C presenting to Player A. Thus each player or team of players has the opportunity to score 5 points.

NOTES

1. The linguistic objectives are mastery of:
 - a) recognition reading of the numbers **un** to **trente et un**;
 - b) comprehension of **un** to **trente et un**;
 - c) oral production of the structures
Je lui donne + completion
et # font #.
2. The vocabulary of this game may be expanded in **Etape 8** to include the numbers to 69.

*ETAPE 4**Huit sur neuf*

2 to 6 players

- EQUIPMENT
- 1 Game board for each player (see pattern, page 81)
 - 1 Set of 8 mini-cards for each player (see patterns, page 75)

- ROUTINE
1. Each player receives a game board and 8 mini-cards. Each mini-card bears a picture of a coloured car. The colours in each set of cards must correspond to 8 of the 9 colours named on the game board.
 2. Each player shuffles his/her cards and places them face down on the table beside his or her game board.
 3. At the signal: **Un, deux, trois — Commencez** each player turns up the top card from his/her deck, notes the colour of the car, and places the car on the game board in the square which calls for that colour.
 4. The players compete to see who will be first to place all of his/her cards on the board and discover which car is missing. The first player to call out: **Je n'ai pas d'auto rouge** (verte, marron, bleue, etc.) is the winner.

NOTES

1. The linguistic objectives are mastery of:
 - a) reading recognition of colour vocabulary;

- b) the structure **Je n'ai pas d'auto** + (*colour*).
- 2. Game boards and mini-cards may feature other objects (e.g., clothing, books) which are commonly found in a wide variety of colours.
- 3. A more boisterous version of the game may be played by two players using one board, as follows:
 - a) The players race to place their cards on the board.
 - b) If a square is already covered, the second card of that colour must be placed face up in front of the player.
 - c) When all squares have been covered the game is over and the scores are tallied.
 - d) Scoring: Player A points to each of Player B's unused cards and says: **Voilà une auto violette (blanche, etc.)** He/she then counts the cards, and that number becomes his/her score. Player B's score is the number of unused cards in front of Player A.

Lecture en couleurs

Seatwork Activity

- | | |
|-----------|---|
| EQUIPMENT | <ul style="list-style-type: none"> 1. Colouring pencils or crayons 2. Pictures to colour (see patterns, pages 83,85) 3. Printed scripts (see patterns, pages 83,85) |
| ROUTINE | <ul style="list-style-type: none"> 1. The teacher completes each script by writing the names of colours in the blanks. 2. Pictures, scripts and colouring pencils are distributed to the student or students who are to participate in the activity. 3. Each student reads his/her script and colours the designated areas of the picture to make them correspond to the printed description. 4. A variety of oral follow-up activities may be used: <ul style="list-style-type: none"> a) Without reference to the printed script, a student describes his/her completed picture. b) Without reference to the script, a student describes someone else's completed picture. c) With reference to a <i>blank</i> script, the student describes his/her own completed picture or someone else's picture. |

NOTES

1. The linguistic objectives are mastery of:
 - a) recognition reading for comprehension;
 - b) oral recognition reading;
 - c) oral description using known vocabulary.
2. The colour specified by the teacher for each item in a picture should be different in each script in order to prevent students from copying the work of a classmate.
3. Teachers should note that the colour adjectives to describe **auto** and **balle** must be written in their feminine forms. The invariable adjective **marron** is used to describe clothing, but **brun(e)** should be used for animals.
4. As a more challenging activity for artistic students, an original script may be supplied, and the student may be required to *draw* and colour the picture described in the script.
5. A point may be given for each correctly coloured area in a picture.

*ETAPE 5**Je mets la table**2 or more teams*

NOTE

This is a recognition reading version of Game 12 in the Songs, Games and Activities section of the IOPF Level I Teacher's Textbook.

EQUIPMENT

Master reference list (See below)
17 secret slips in a container (See 3 below)

ROUTINE

1. A team may consist of 5 to 10 players.
2. The master reference list is written on the chalkboard, or mimeographed copies are distributed to each member of the audience.
3. Each team member picks a secret slip from the container. Each secret slip bears the name of one of the items in the master reference list. The players line up at the front of the room facing the class.
4. Player A makes the statement: **Je mets la table et sur la table je mets . . .** . He/she must complete the

statement with the item on the secret slip which he/she has drawn.

5. Each subsequent player must make the statement, repeating the items mentioned by all previous players (in the correct order) and add his/her secret item at the end of the list.
6. A player who makes a mistake replaces his secret slip in the container and sits down.
7. As the game is being played the audience participates by recording each of the items mentioned as follows:
 - a) Each member of the audience writes the numbers 1 to . . . (5 to 10, depending upon the number of players on the team) on a sheet of paper.
 - b) As each player adds an item to the statement, the students in the audience find that item on the master list and write its letter beside the number which represents the player.
 - c) If a player is “out”, the members of the audience write an “X” beside his/her number.
8. When all members of the team have attempted the statement, the team score is recorded. The score is the number of players who remain standing.
9. The numbers 1 to . . . should then be written on the chalkboard with the letters representing the order in which the secret slips were read, and each member of the audience should check his/her personal score.

MASTER REFERENCE LIST

A. des assiettes	J. du rôti de boeuf
B. des couteaux	K. une salade
C. des cuillers	L. une salade de fruits
D. des fourchettes	M. des pommes de terre
E. du beurre	N. des pêches
F. du pain	O. des pommes
G. du poulet	P. du thé
H. des carottes	Q. des poires
I. des toasts	

SAMPLE OF A STUDENT'S RECORD SHEET

(game played by 8 players)

- | | |
|------|------|
| 1. C | 5. F |
| 2. N | 6. Q |
| 3. I | 7. X |
| 4. X | 8. G |

- NOTES
1. The linguistic objectives are mastery of:
 - a) recognition reading of the items in the master list;
 - b) the structure: **Je mets la table, et sur la table je mets** + *completion*.
 2. Before the game begins, it may be helpful to write on the chalkboard the numbers which represent the players on the team, and as the game is being played, to place an "X" beside a player's number if and when he/she is "out". This prevents confusion in scoring points for members of the audience.
 3. The items in the master reference list may be changed from time to time.
 4. Items written on the secret slips should be identical with the corresponding items on the master list. Determiners (**du, des, une, un**, etc.) should be especially noted, since these must be used correctly in the students' oral performance.
 5. Checking is simplified if the appropriate letter from the reference list is included with the item on the secret slip when the slips are being prepared.

ETAPE 6

Au centre d'achats

2 players

EQUIPMENT Game board (See pattern, page 87)
 1 Die or 2 Dice
 12 Mini cards (See patterns, page 87)
 12 Markers (6 each of two colours)

- ROUTINE
1. The game board is placed on the table and each player takes a set of 6 coloured markers.
 2. The cards are shuffled and dealt face down, 6 to each player.
 3. Player A rolls the dice (or a single die) and counts from location 1 on the game board to the location number indicated on the dice.
 Example: **#10 - Cinéma français**
 4. If Player A holds the card entitled **Cinéma français**, he/she says: **Il y a un Cinéma français au Centre d'achats. Le voilà.** He/she places a marker on #10 on

- the game board, and places the **Cinéma français** mini-card face up on the table in front of himself/herself. The dice then go to Player B who counts his move forward from Player A's marker.
5. When a player lands on a location for which he/she does not hold the location name card, he/she must make the statements: **C'est dommage! Il n'y a pas de Banque canadienne (Boutique des petits, Salon Colette, Magasin Eatons, etc.) au Centre d'achats.** The dice change hands after each play.
 6. If a player lands on a location which is already covered by a marker, he/she says: **Ah! Voilà le Marché gourmet (le Café Leduc, etc.).** No marker is placed, and dice are passed on.
 7. The players continue to circle the shopping centre as many times as necessary until one player wins by placing his last marker on the board.

NOTES

1. The linguistic objectives are mastery of:
 - a) recognition reading of the items on the game board;
 - b) the structures:

Il y a un/une [] au Centre d'achats.
Le/La voilà.
C'est dommage! Il n'y a pas de [] au Centre d'achats.
Voilà le/la [].
2. If the game board is enlarged to make the location areas slightly larger than the mini cards, the players may use their cards as markers.
3. If each mini card bears the appropriate statement **Le voilà** or **La voilà** on the reverse side, this provides a check for the transformation of **Il y a un/une [] au Centre d'achats** to **Le/La voilà.**

ETAPE 7

Silence au téléphone

2 players

- EQUIPMENT** 2 toy telephones or facsimiles
 Master scripts (See below)
 Response cards (See below)

ROUTINE

1. Player A takes a master script which he does not reveal to Player B. Player B takes the corresponding response cards and spreads them out in random order in front of himself/herself.
2. Player A picks up the receiver of his/her telephone and reads the first speech from his/her script.
3. Player B listens to Player A's speech, selects from his/her response cards the speech which represents the most logical response, and without speaking, places that card at the top of his playing area.
4. When Player B has placed his/her first response card, Player A reads his/her next speech.
5. Player B selects the appropriate response card and places it below his/her first response card.
6. The same procedure is followed until the conversation has been completed.
7. Player B then takes a checking script, and using his/her telephone, performs the complete telephone conversation orally with Player A, checking the order of his/her response cards as the reading proceeds. Response cards which are found to be in the wrong order are removed from the table, and only those remaining are counted as score points.

NOTES

1. The linguistic objectives are mastery of:
 - a) recognition reading of the game scripts;
 - b) listening comprehension of the master script.
2. An alternative method of using this game is to pre-record the master script leaving sufficient time between speeches to permit the responding player to find and place his/her response cards. This permits a single student to play the game with the tape-recorder serving as Player A.
3. Follow-up routines may include:
 - a) tape-recording both parts of the conversation;
 - b) reading the conversation to the teacher or class;
 - c) learning the roles and presenting the conversation with reference to scripts.
4. It may be helpful to number the reverse sides of the response cards in the order in which the speeches are to be arranged. This provides an additional checking device.
5. The *Master Scripts* and *Checking Scripts* (#1 and

#2) may be reproduced and separated by cutting along the centre line. Response cards may be made by transcribing each speech in the *Checking Scripts* onto a mini card. Care should be taken to omit sequence numbers from the faces of the response cards.

<i>Silence au téléphone</i>	
<i>Master Script 1</i>	<i>Checking Script 1</i>
1. Allo.	1. Allo. C'est Paul?
2. Non, c'est le père de Paul. Qui parle s'il vous plaît?	2. C'est Michel Lalonde, monsieur.
3. Ah bonjour, Michel. Ça va?	3. Oui merci, monsieur. Ça va très bien. Est-ce que Paul est là?
4. Oui, mais il est dans son lit. Il est malade ce soir.	4. Ah! C'est dommage! Est-ce qu'il est très malade?
5. Non . . . pas très malade. Il a mal à la tête. Est-ce que tu es dans sa classe à l'école?	5. Non, monsieur. Moi, je suis dans la classe de Monsieur Richard.
6. Comment s'appelle le professeur de Paul?	6. Elle s'appelle Madame Lapierre.
7. Ah oui! Est-ce que tu as le numéro de téléphone de Madame Lapierre?	7. Non, monsieur, mais j'ai le numéro de téléphone de l'école.
8. Très bien. Donne-moi le numéro s'il te plaît.	8. C'est huit, neuf, zéro, trois, deux, quatre, cinq.
9. Bon! Je vais téléphoner à Madame Lapierre à l'école. Merci, Michel.	9. De rien, monsieur.
10. Au revoir, Michel.	10. Au revoir, monsieur.

<i>Silence au téléphone</i>	
<i>Master Script 2</i>	<i>Checking Script 2</i>
1. Allo.	1. Allo. Monique? C'est Jeanne.
2. Jeanne!!! Où est-ce que tu es?	2. Je suis à Sudbury.
3. A Sudbury? Qu'est-ce que tu fais à Sudbury?	3. C'est ma tante. Elle est très malade.
4. Ah! C'est dommage! Est-ce c'est ta tante Louise?	4. Non, c'est ma tante Marguerite, la soeur de mon père.
5. Pourquoi est-ce que tu me téléphones?	5. Parce que c'est aujourd'hui l'anniversaire de ma mère. Est-ce que tu veux lui donner un cadeau pour moi?
6. Oui. Très bien. Qu'est-ce tu veux lui donner?	6. Des bonbons, s'il te plaît. Elle adore les bonbons.
7. Bon! Je vais lui donner une boîte de chocolats.	7. Oh! Et une belle carte d'anniversaire.
8. Très bien. Je vais tout de suite au magasin. C'est tout?	8. Oui, c'est tout. Merci beaucoup, Monique.
9. De rien, Jeanne. Au revoir.	9. Au revoir.

ETAPE 8

Voilà une phrase complète!

2 players

EQUIPMENT Phrases complètes master card (see 2 below)
A deck of 40 mini-cards (see 3 below and Note 2)

- ROUTINE
1. The master card is placed on the table so that both players may refer to it.
 2. The master card bears four eight-word sentences.
Example:

PHRASES COMPLÈTES

1. Il y a un verre sur la table.
2. Est-ce que tu viens à la petite soirée?
3. Il n'y a pas de sandwichs dans l'assiette.
4. Est-ce que tu vas porter ton imperméable jaune?

3. Each mini-card bears a single word (or word combination such as **n'y**, **est-ce**). Since there are four eight-word sentences to be represented on the mini-cards, the minimum number of cards required for the game is 32. However, the game is more effective if 8 extra cards are included. These cards should be duplicates of two of the mini-cards in each sentence. Any two words from each sentence may be duplicated, but key words such as **verre**, **table**, **viens**, **soirée**, **sandwichs**, **assiette**, **porter**, and **imperméable** contribute best to decision-making in the game.
4. The cards are shuffled and dealt. Each player receives 8 cards. The deck is placed face down on the table and the top card is placed face up beside the deck. The face-up deck is used for discards.
5. The players look at their cards, and without revealing their hands, compare the eight words they hold with the sentences on the master card.
6. Each player decides which one of the sentences he/she intends to complete. Since the object is to complete your sentence before your opponent completes his/hers, it is best to try for the sentence which is best represented in the cards you are dealt.
7. Once the target sentence has been selected, the players may (if they wish) remove from their hands all words not represented in that sentence. These rejected mini-cards should be placed face down in front of the player, and used as discards during the game.
8. Each player, in turn, may take the top card from

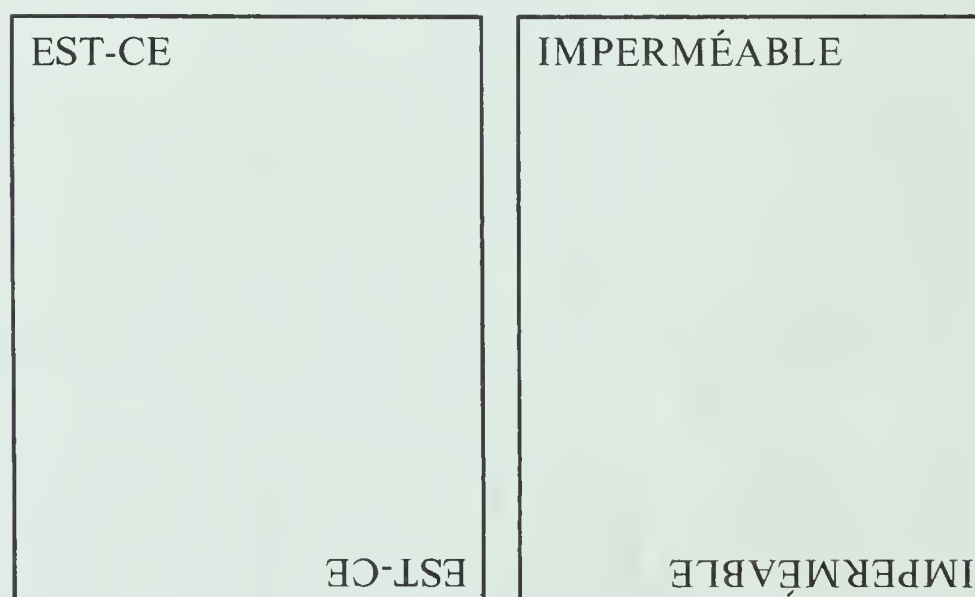
either deck on the table (face-up deck, or face-down deck). He/she may elect to keep this card and discard one of those already rejected from his/her hand, or to discard the mini-card which he/she has just picked up.

9. As the game progresses each player builds in his/her hand the sentence of his/her choice. The number of cards in a player's possession at any time during the game is 8.
10. The first player to complete his/her sentence must call out: **Voilà une phrase complète**, and place his/her sentence on the table so that it may be checked by the other player.
11. The winner receives 10 points: one for each word in his/her sentence, and 2 for going out first. The other player receives 1 point for each word collected toward his/her target sentence.

NOTES

1. The linguistic objectives are:
 - a) precise observation of written word forms;
 - b) attention to word order.
2. The mini cards should be designed so that they may be read right-side-up or upside-down, and so that they may be read when held in a player's hand.

EXAMPLES



3. If the game is to be played by 3 or 4 players another sentence should be added to the master card, and 10 additional mini-cards should be included in the deck (one for each word in the new sentences, plus two duplicates).

Part V

Patterns for Games Equipment

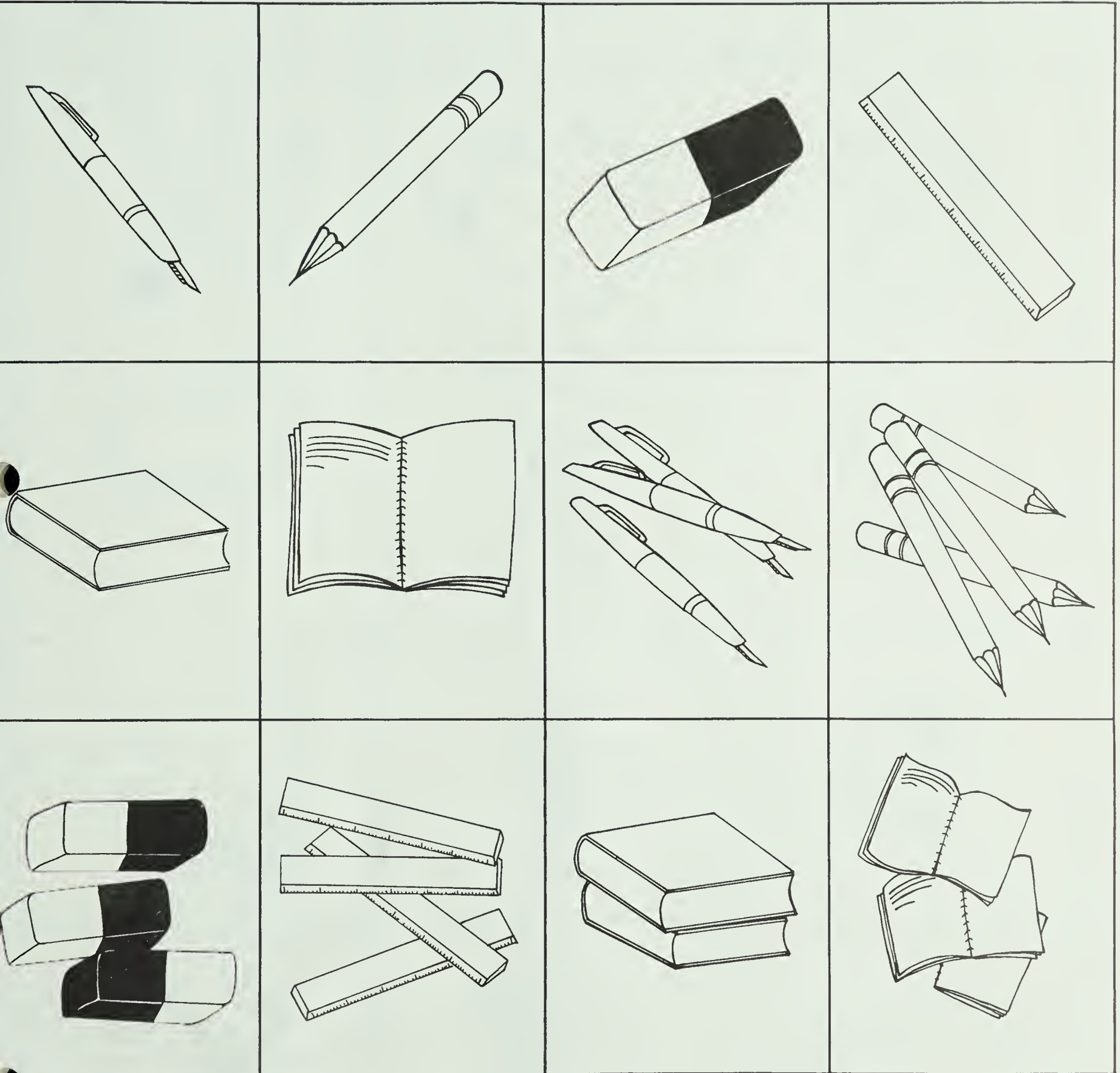
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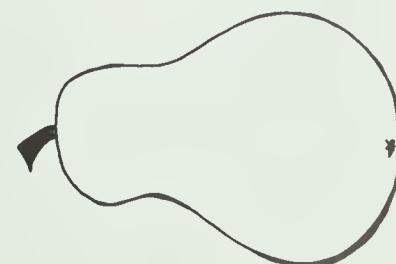
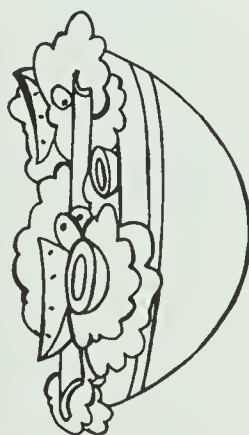
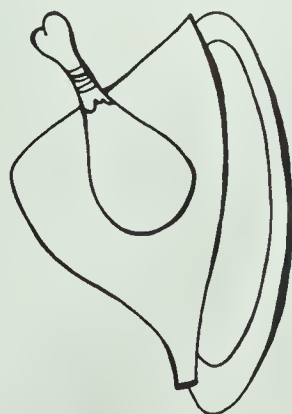
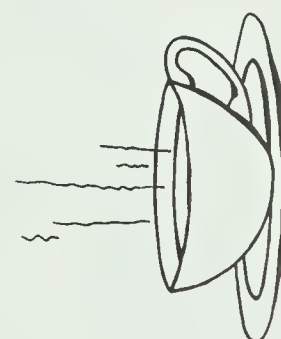
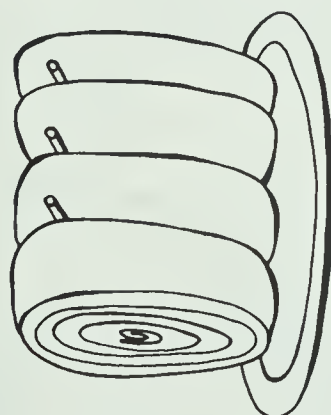
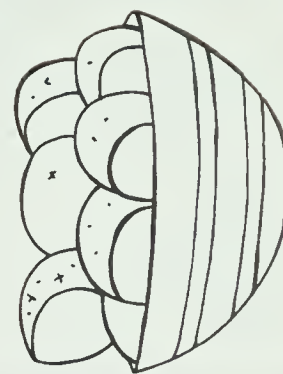
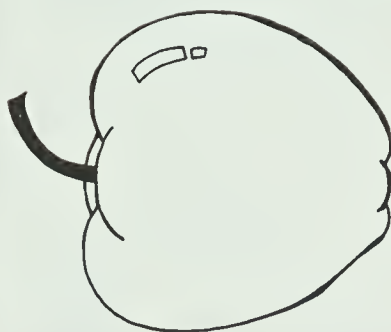
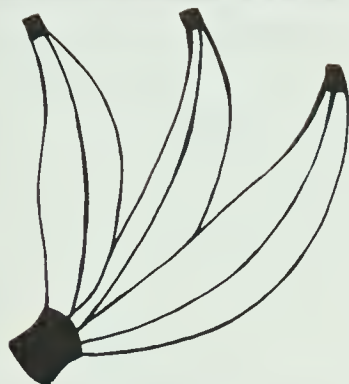
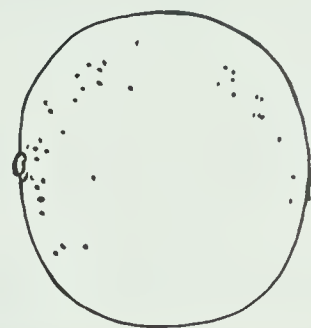
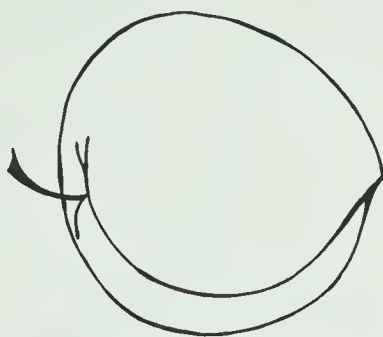
67	Pattern A Mini-cards: Set I - people
69	Pattern B Mini-cards: Set II - Classroom objects
71	Pattern C Mini-cards: Set III - Food
73	Pattern D Mini-cards: Set IV - Clothing
75	Pattern E Mini-cards: Set V - Miscellaneous
77	Pattern F Game Board: “Où est le pique-nique?”
79	Pattern G Picture Board: “Où est le pique-nique?”
81	Pattern H Game Board: Huit sur neuf
83-85	Pattern I Drawings to colour (with scripts)
87	Pattern J Game Board: Au centre d’achats
89	Pattern K Die
91	Pattern L Puppet
93	Pattern M Puppet heads

PATTERN A

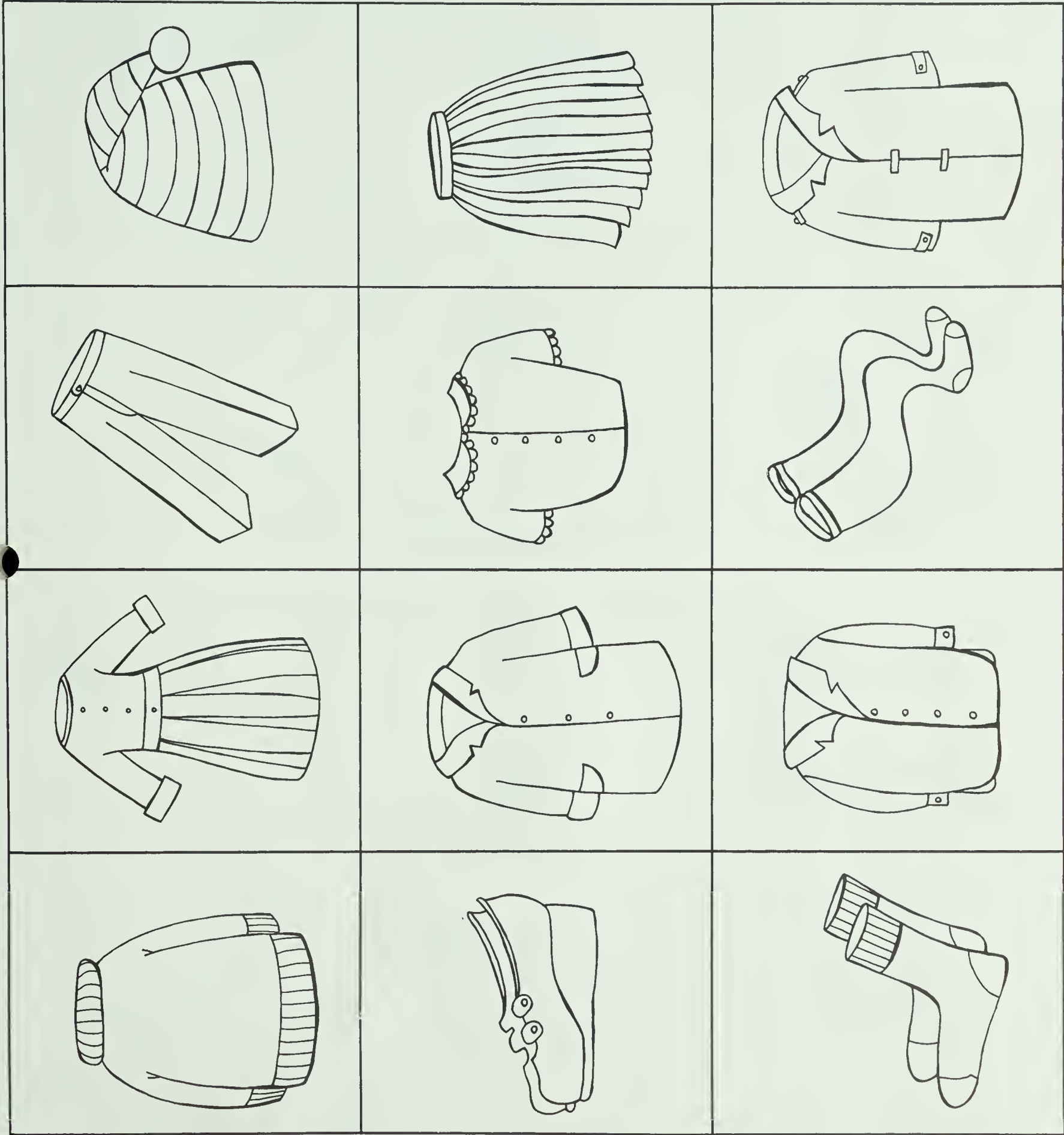


PATTERN B

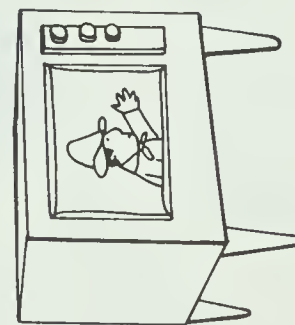
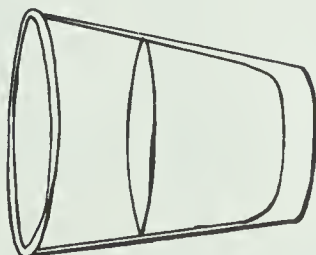
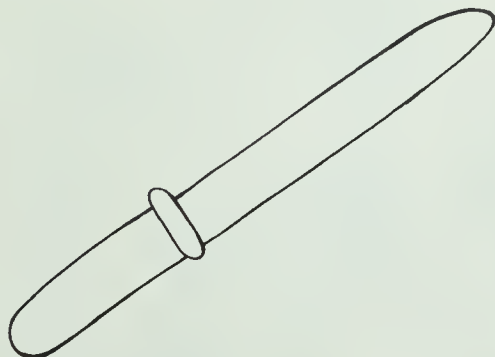
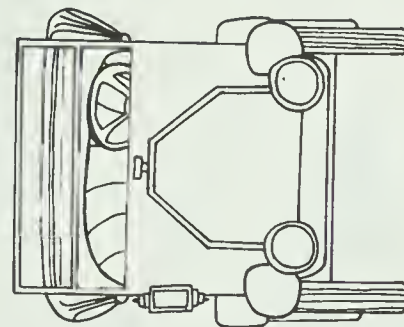
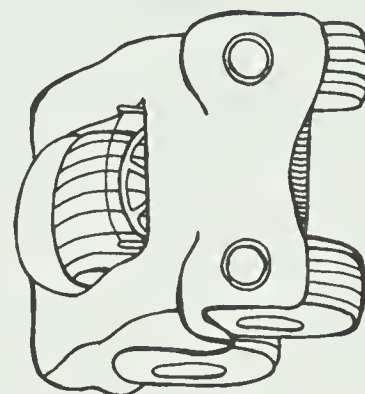
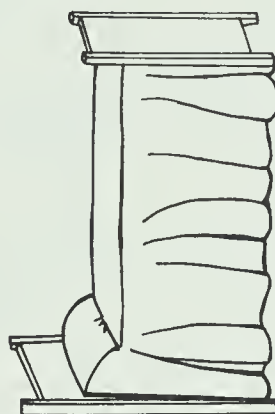
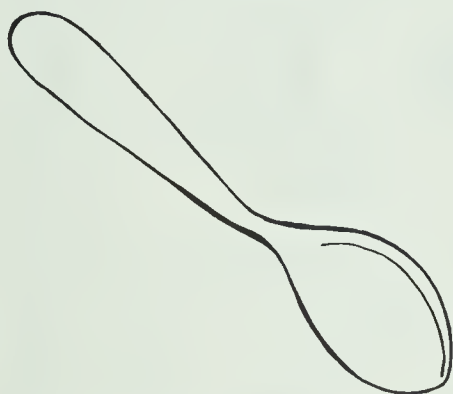
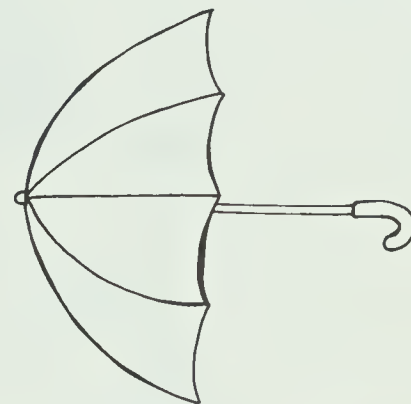
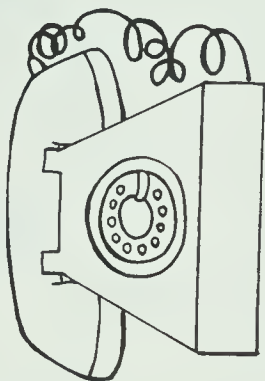
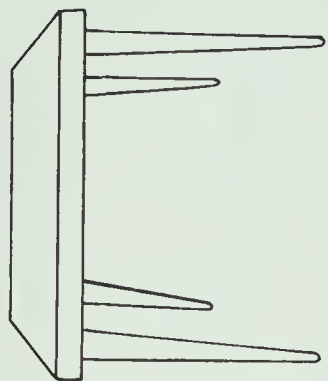


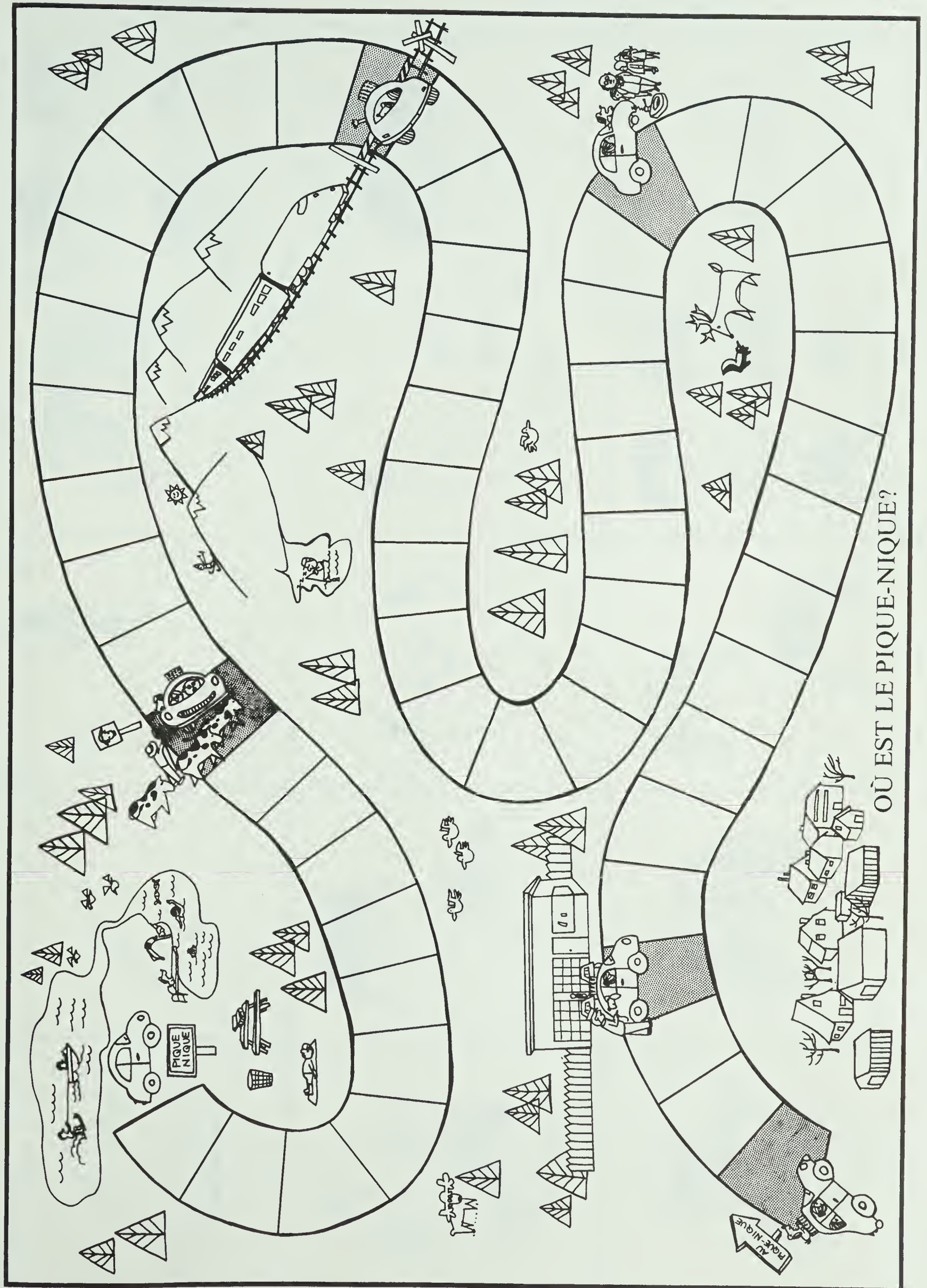


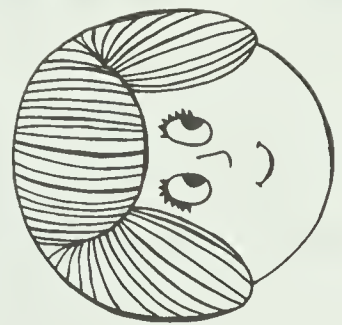
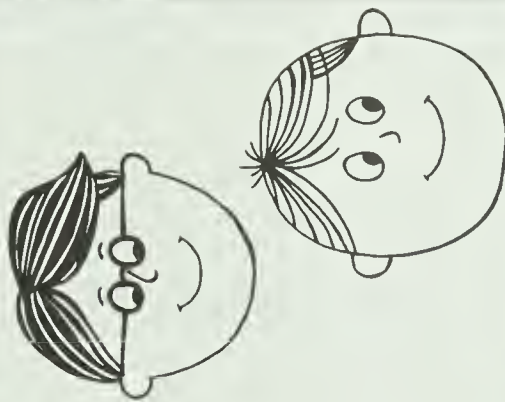
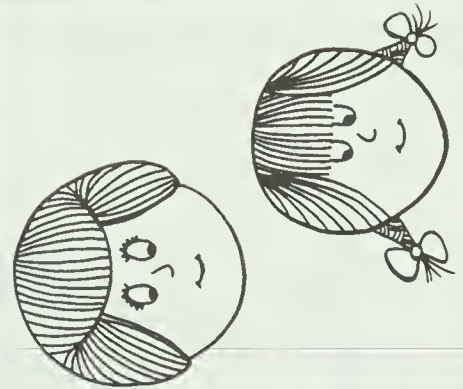
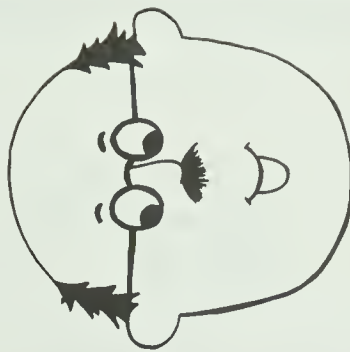
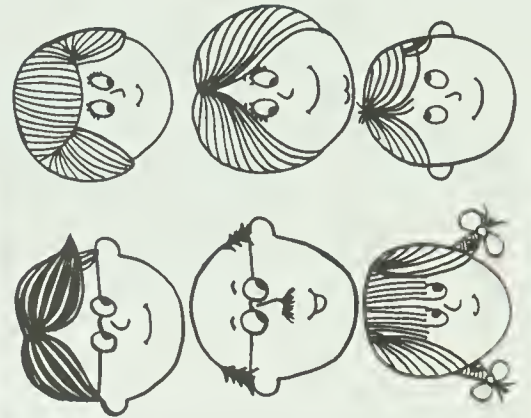
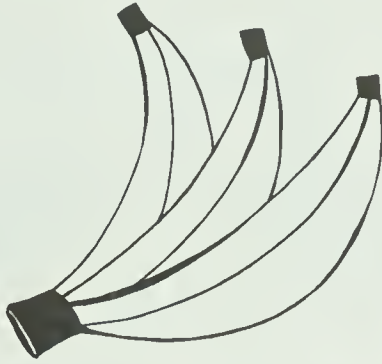
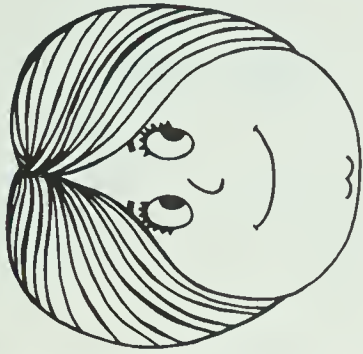
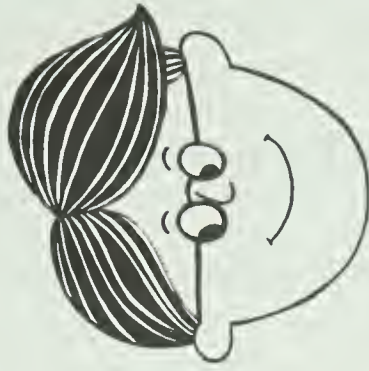
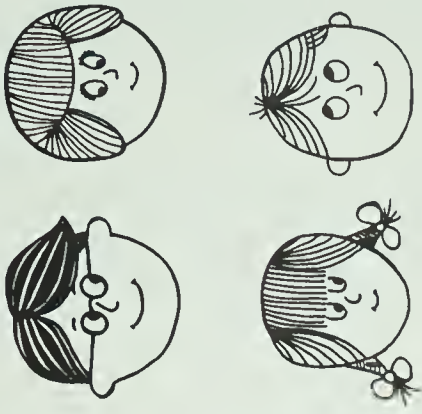
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PATTERN E





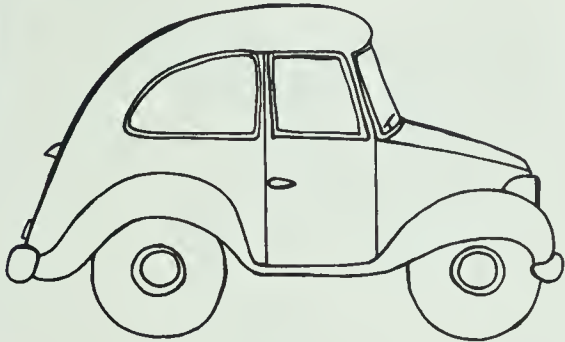


8/9

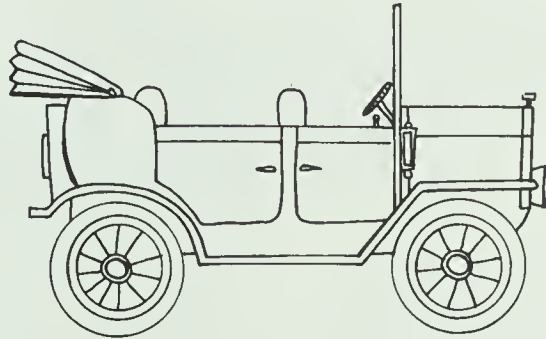
HUIT SUR NEUF

8/9

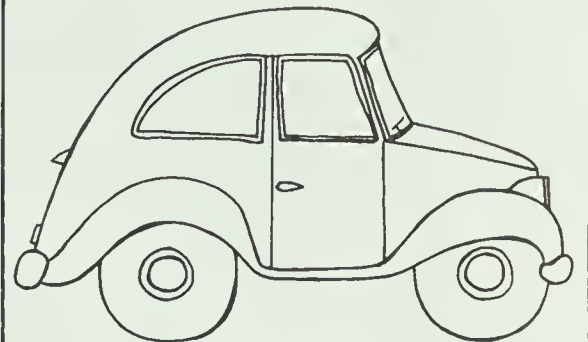
Voilà une auto bleue.



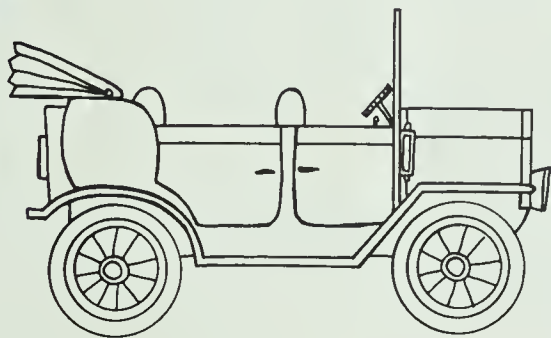
Voilà une auto jaune.



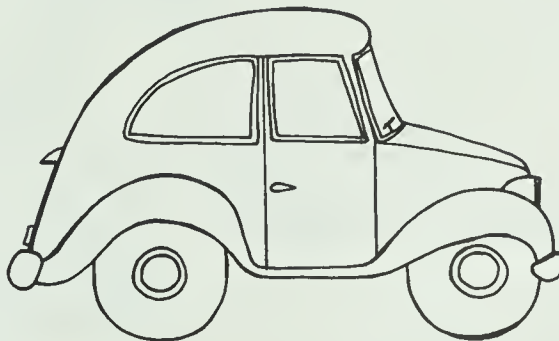
Voilà une auto grise.



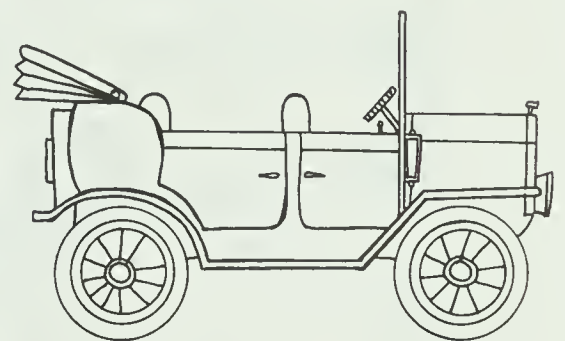
Voilà une auto noire.



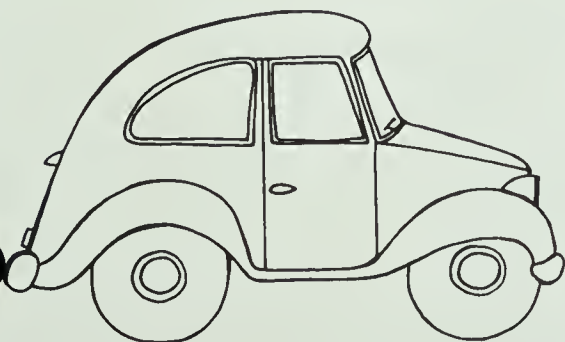
Voilà une auto verte.



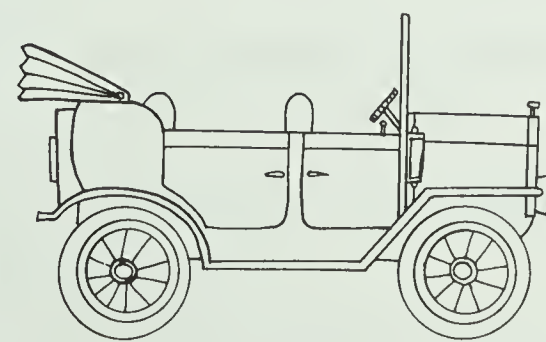
Voilà une auto marron.



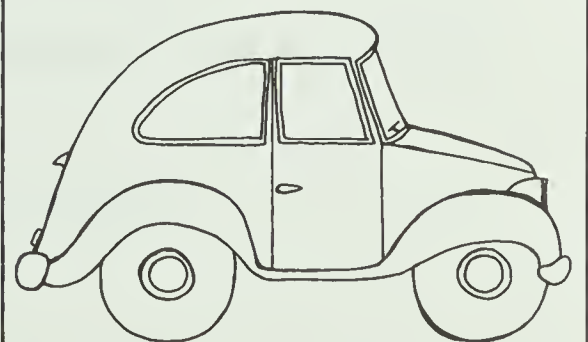
Voilà une auto blanche.



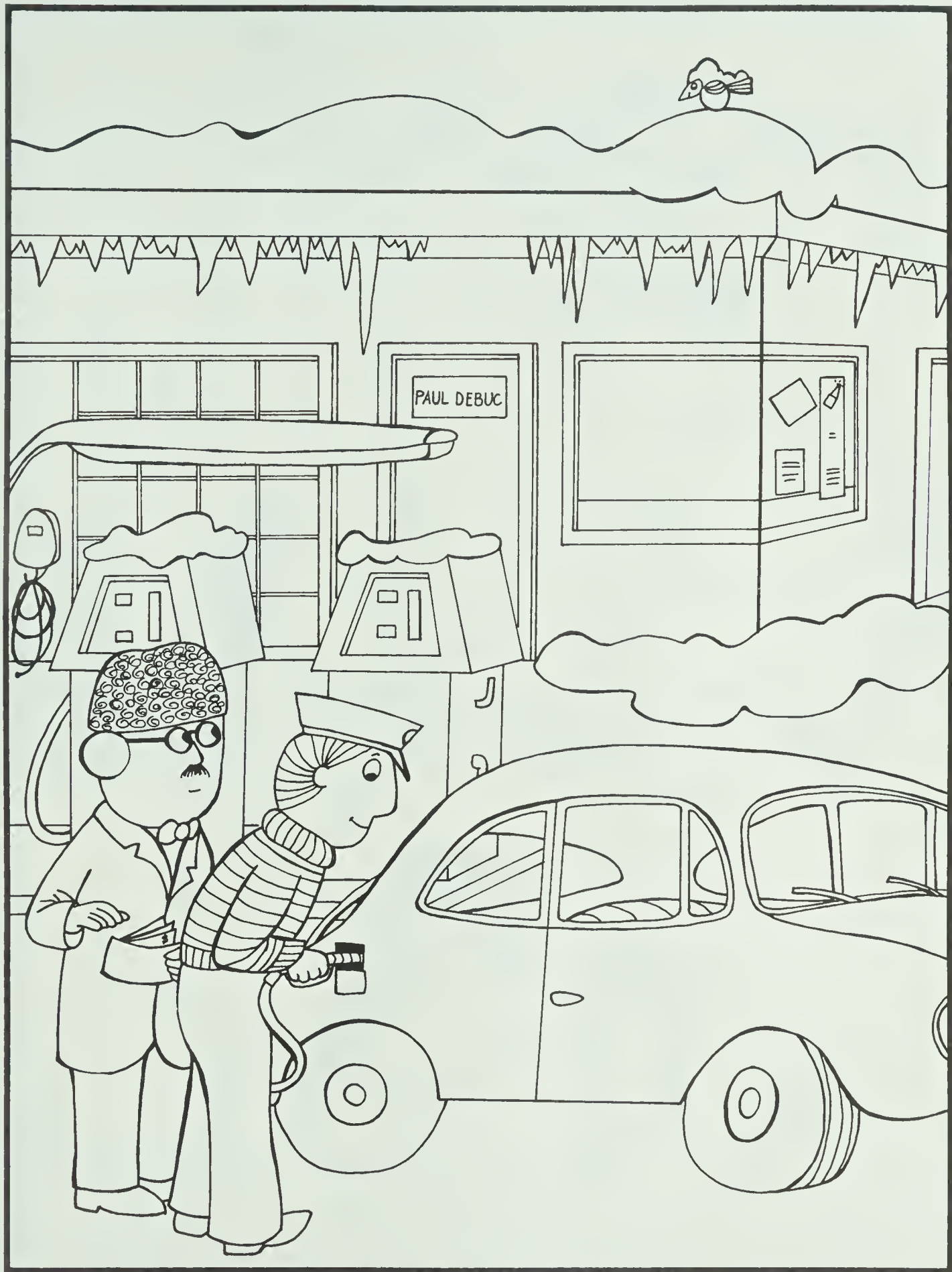
Voilà une auto rouge.



Voilà une auto violette.



Lecture en couleurs 1



M. Leduc est au garage de Paul.

Le garage est _____ et _____.

Il fait froid aujourd'hui, et M. Leduc porte son
beau chapeau _____.

L'auto de M. Leduc est _____.

Paul porte un chapeau _____ et un
chandail _____ et _____.

Lecture en couleurs 2



Il fait beau aujourd'hui.

Le soleil est_____.

Pitou donne une balle_____à Henri.

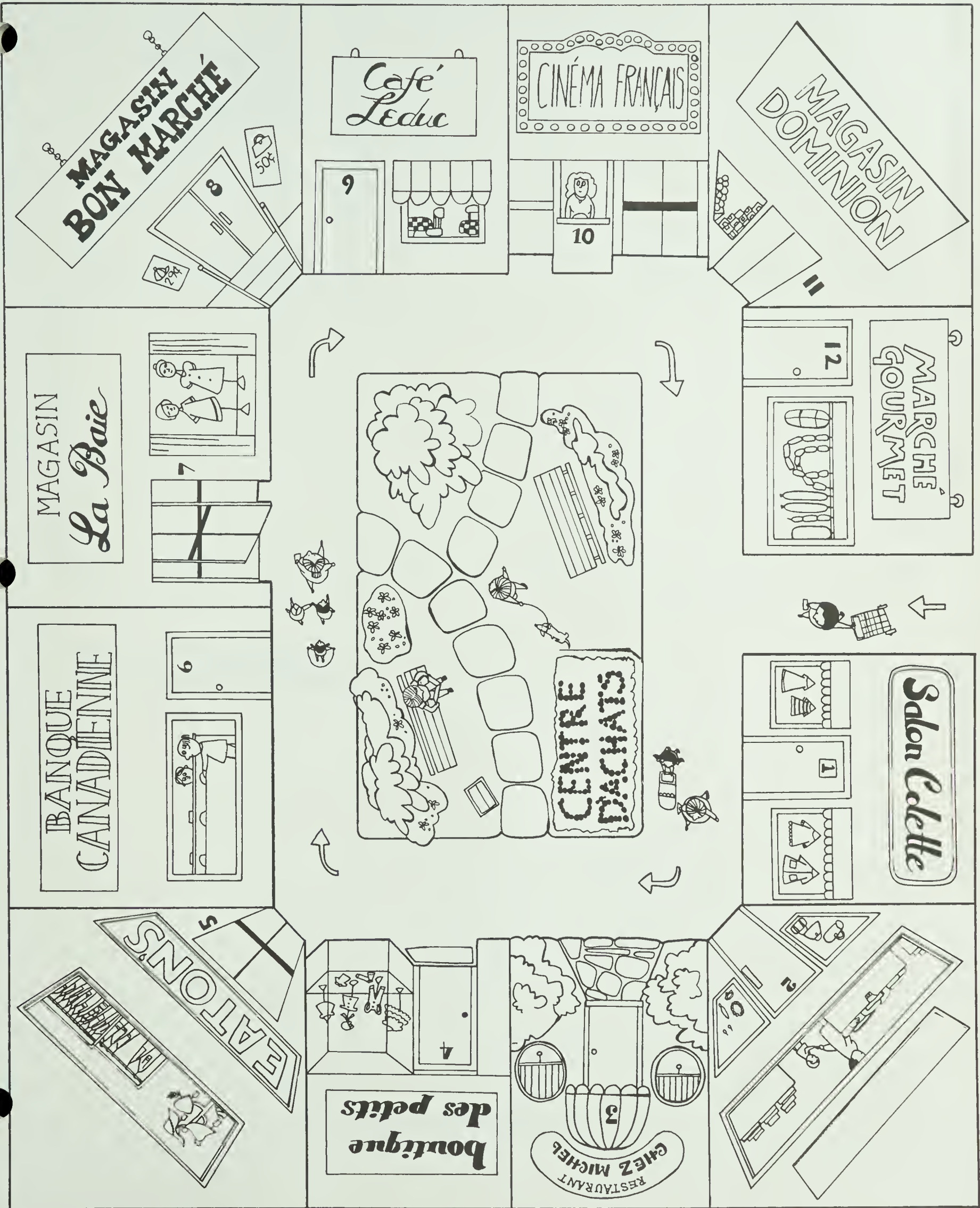
Henri porte un chapeau_____et_____.

Marie a un livre_____.

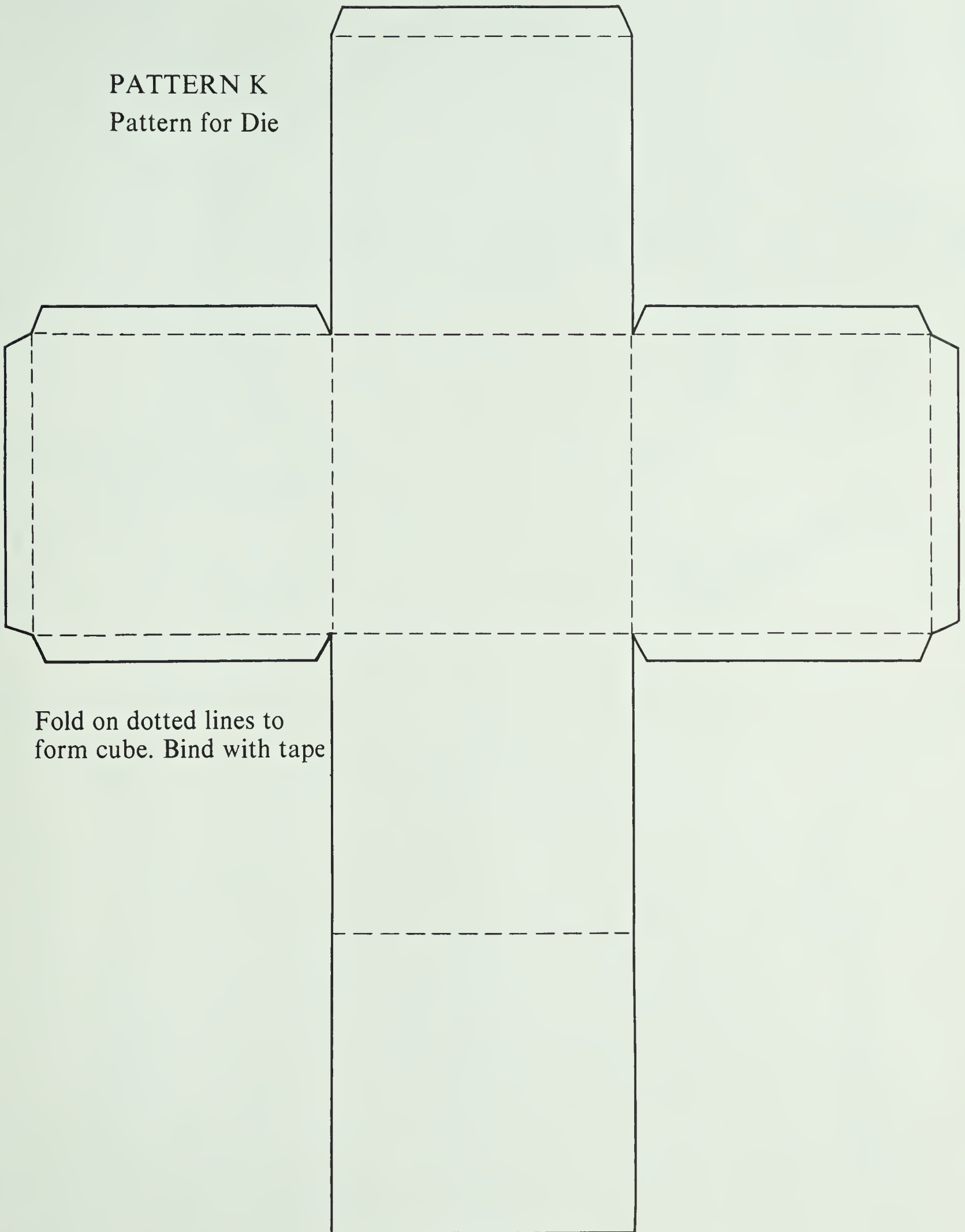
Le chien est_____et_____.

NOM:_____.

PATTERN J



PATTERN K
Pattern for Die

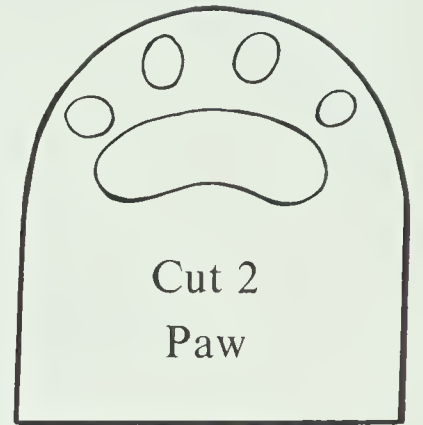
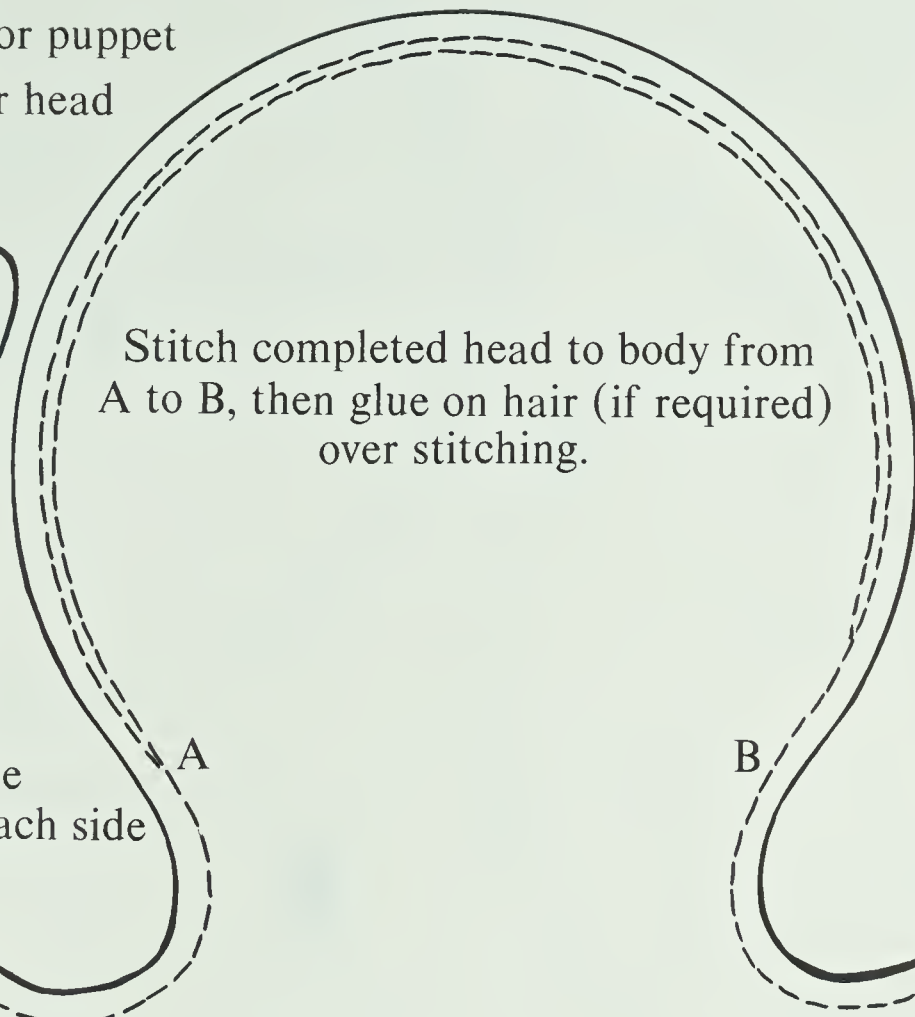
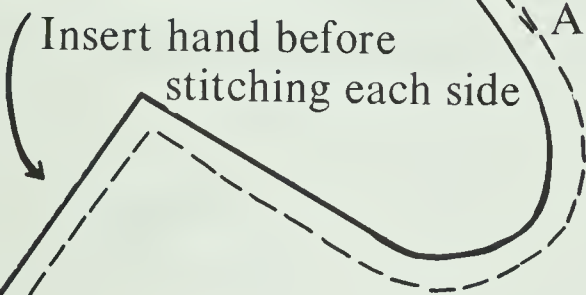
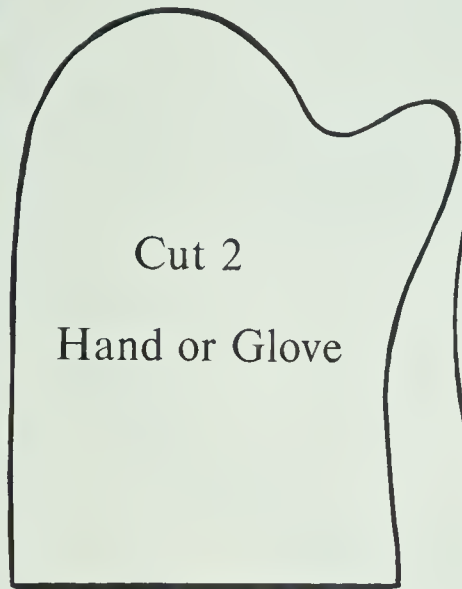


Fold on dotted lines to
form cube. Bind with tape

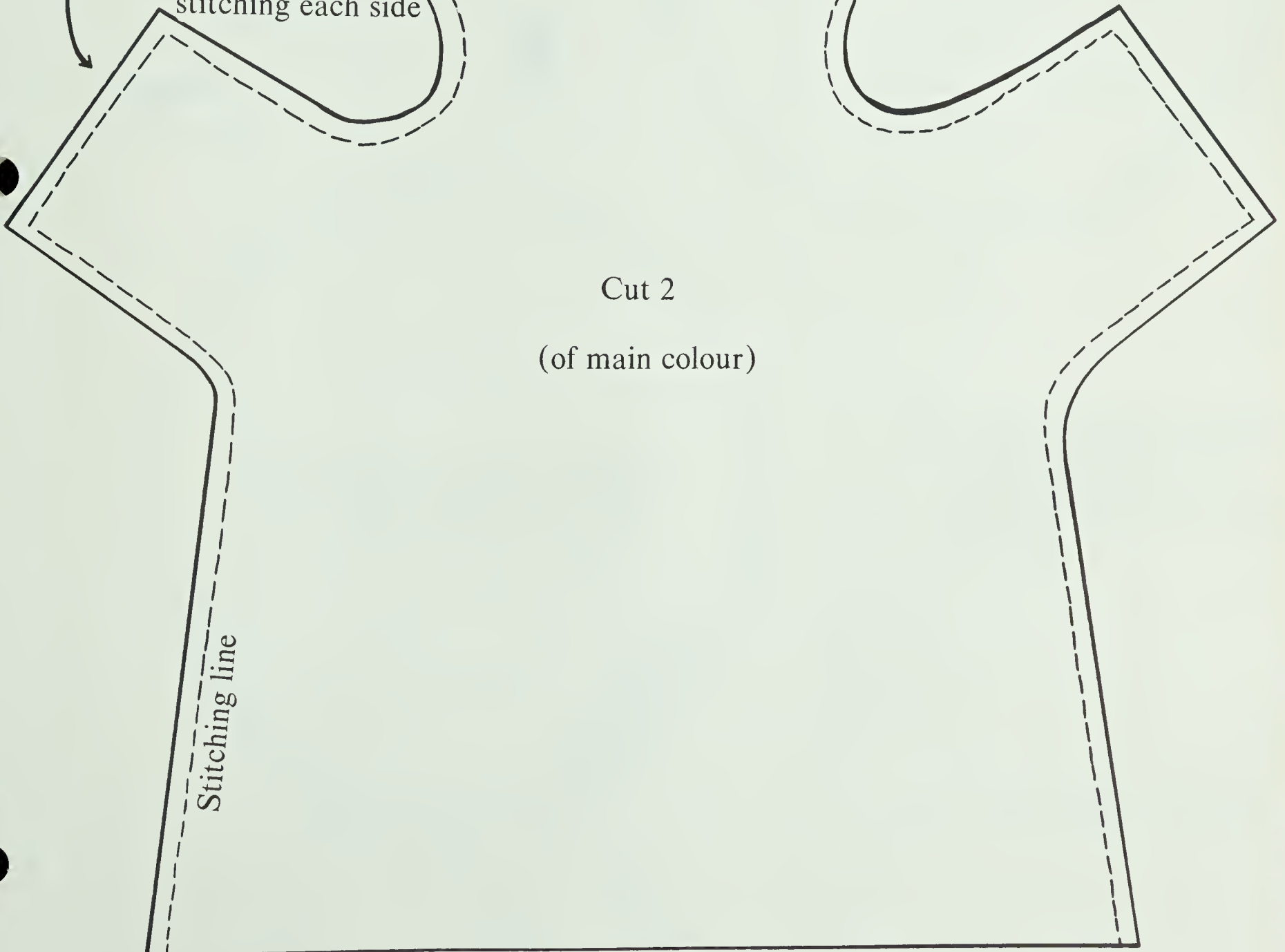
PATTERN L

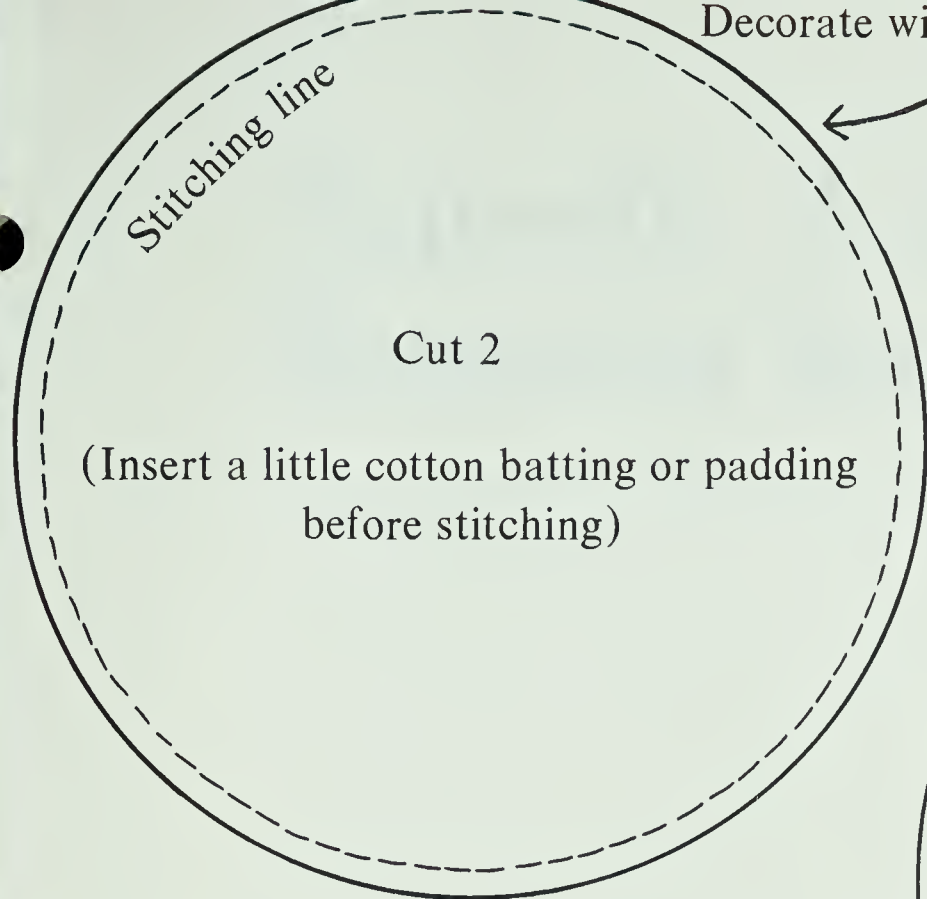
Basic pattern for puppet

See page 93 for head

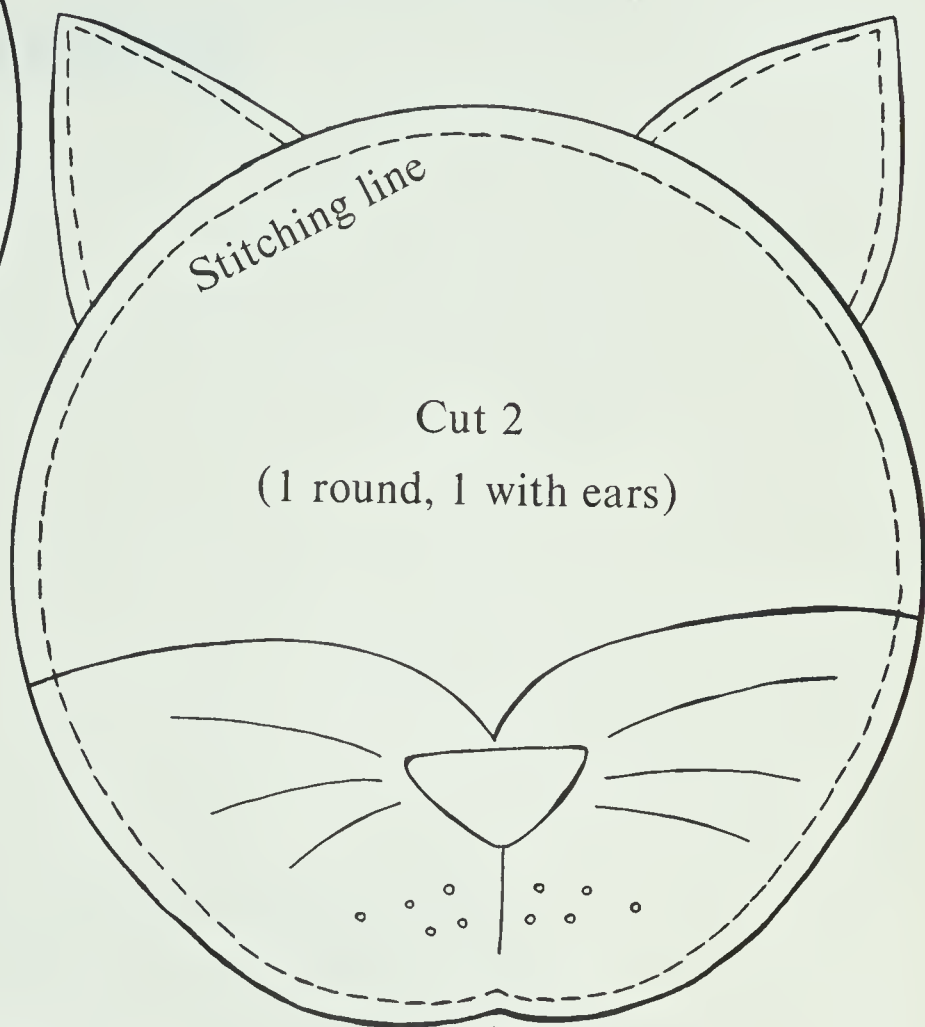


Cut 2
(of main colour)

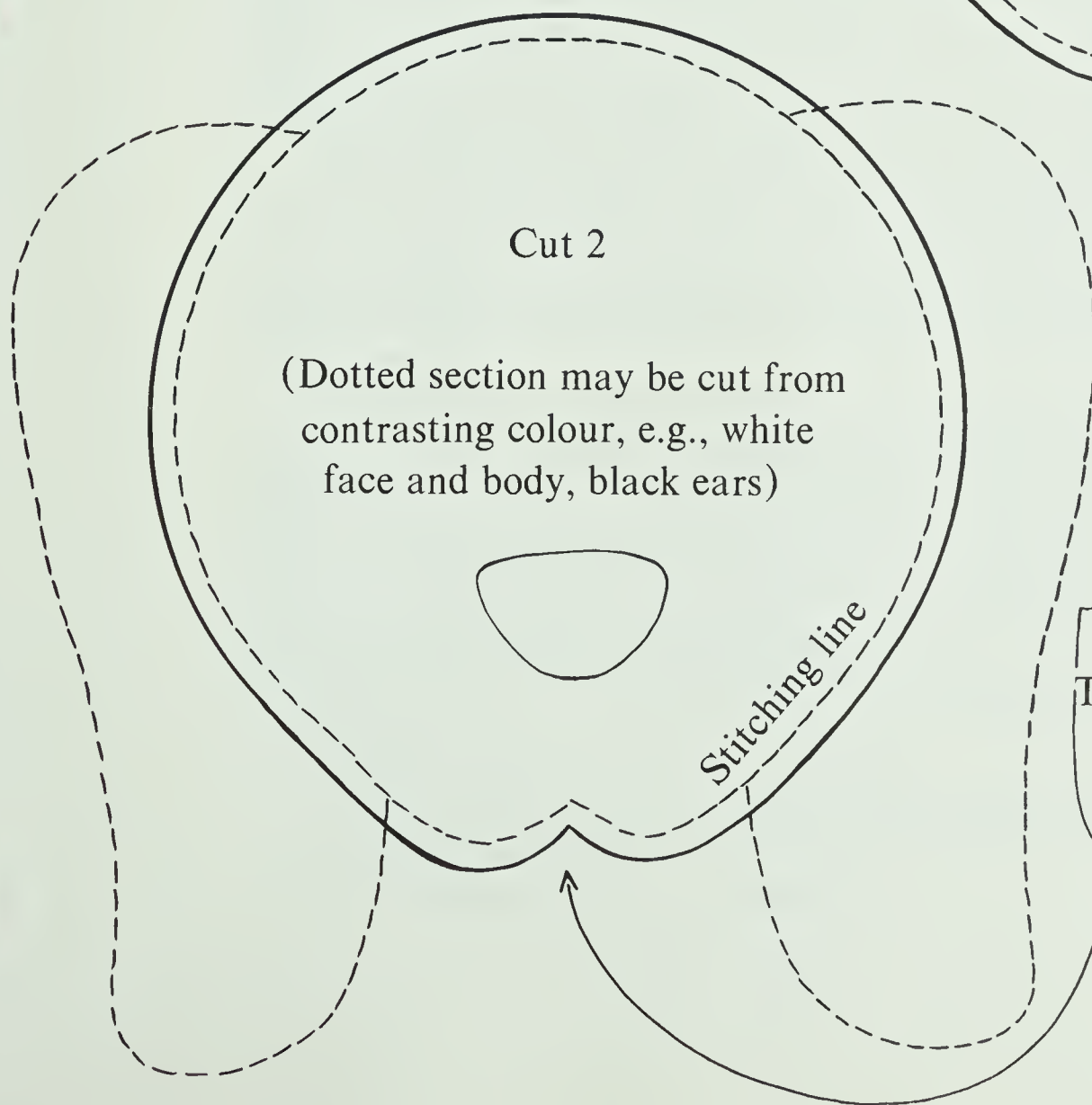




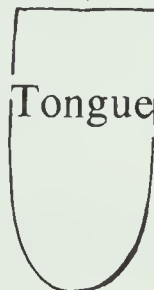
Make eyes and dog's nose of cut-out felt shapes. Draw other features.



Dog's or person's eye



If main cat head is black, cut nose section out in white, and glue on after stitching.



Insert before stitching

Appendix A-1

Remedial Reading

I. PRINCIPLES

When a student consistently mispronounces a word in a recognition reading context the cause of the error may be that he/she has not fully mastered the pronunciation of that word in the aural-oral phase of the lesson, or it may be that English sound-symbol associations are interfering with his/her ability to recognize the printed form of a familiar word.

The remedy, in most cases, is simply to provide the correct oral model for repetition and practice in aural-oral and oral reading contexts. Since it is not the objective of the Level I recognition reading program to teach the decoding skills of reading in French, formal lessons on **les graphies des sons** are not provided or recommended. This aspect of reading is introduced in IOPF, Level II.

If it is clear that a student's error in pronunciation results, not from an aural-oral problem, but from the application of English sound-symbol associations to French words, it may be helpful, in some cases, to focus his/her attention upon the particular letter or letters which are causing the difficulty. This approach should be used only for those words or phrases which are consistently misread, and such remedial teaching should be addressed only to those students who require it.

Some of the most common English-French interference problems in reading are:

1. letters which are not voiced in French;
2. letters or groups of letters which produce different sounds in French and English;
3. the effects of liaison on pronunciation.

II. PROCEDURES

Table of Sounds

Several of the suggested procedures in this section make reference to the Table of Sounds which is provided in Appendix A-2 of this manual. The Table of Sounds groups the vocabulary of IOPF, Level I according to specified oral and nasal vocalic sounds. Each section of the table is designated by a phonetic symbol representing the featured sound. The phonetic sections are further divided according to Units of Work in IOPF, Level I.

Thus, if a difficulty arises in recognition reading of the sound [wa] in the word **froid** in **Etape 4**, a quick reference to the section headed [a] in the Table of Sounds reveals that the students have already learned the following words which contain the same spelling of the [wa] sound: **mademoiselle** and **trois** (**Etape 1**), **moi** and **voilà** (**Etape 2**), and **froid** and **toi** (**Etape 4**).

The Table of Sounds is provided to facilitate the selection of appropriate resource vocabulary for use in remedial reading strategies.

Silent letters

If a student attempts to pronounce letters which should not be voiced in French, the teacher may illustrate the difference between the oral and written forms of the word by crossing out the unvoiced letters.

Examples: Tu donne~~s~~
Rober~~t~~

In cases where silent letters cause a preceding consonant to be voiced, the affected consonant may be underlined.

Examples: Tu porte~~s~~
Ils chant~~en~~

Letters or Groups of Letters

Occasionally a student will experience oral reading difficulty with simple vowels such as the letter **a** as in **la dame** or **i** as in **Alice**. If corrective model repetition does not eliminate the difficulty, the student may be asked to notice the pronunciation of the vowel in other words which he/she knows and reads without difficulty (e.g., **la**, **table**, **banane**) and to transfer that pronunciation of the vowel to the problem word. (For resource vocabulary,

see Table of Sounds, Appendix A-2.)

The use of the acute and grave accents will be a novelty to students, and may therefore require comment. A brief explanation supported by chalkboard and oral models is usually sufficient to ensure that é will be pronounced [e] and è [ɛ]. (For resource vocabulary, see Table of Sounds, Appendix A-2.)

Groups of letters which produce certain individual French sounds may also require occasional remedial work. Some common examples are:

- er - cahier, déjeuner, regarder
- es - les, des, mes, tes
- en/an/am - enfant, Henri, tante, chambre
- on - bon, sont, oncle, télévision
- ain/in - pain, matin, magasin, main
- ien - bien, rien, chien

The important principle to observe in dealing with such problems is to limit the remedial lesson to the specific spelling which is being misread. Reference to other spellings of the same sound will tend to confuse rather than clarify. (For resource vocabulary, see Table of Sounds, Appendix A-2.)

Liaison

Since the rules for **liaison** and **enchaînement** are complex, explanations may lead to confusion. It would be preferable simply to observe those cases in which liaison is heard (e.g., on the recorded tapes) and to note the corresponding word groups when they occur in the *Reading Companion*.

A student who has perceived that certain letters are not usually pronounced in French (e.g., **vous, ils, un**) may question the pronunciation of word groups such as **vous allez, ils ont, un homme**. The liaison principle which applies in each case may be suggested (without verbal analysis) by writing the word group on the chalkboard and using an arrow to represent the carry-over of a sound from one word to the next (e.g., **vous allez, ils ont, un homme**). A visual presentation of this kind should be supported by an oral model and a simple observation that the second word in the liaison group begins with a vowel sound. Broad generalizations concerning liaison should be avoided, since they may lead students to use liaison where it would be incorrect to do so.

The following are some examples of liaison which may require mention as they are encountered in reading contexts:

a)

les		ami(e)s	histoires	oreilles
des	+	assiettes	hommes	yeux
mes		écoles	images	
tes		élèves	oncles	
ses		enfants	oranges	

b)

nous		<i>corresponding forms of:</i>	
vous	+	acheter	arriver
ils		adorer	entrer
elles		aller	être

c)

un		adresse	assiette	exercice
mon	+	ami(e)	astronaute	homme
ton		anniversaire	élève	oeuf
son		arbre	enfant	

d)

C'est	+	un/une
est		
sont	+	à en
		au avec
fait-il		
vingt et un		

Appendix A-2

Remedial Reading Resource

TABLE OF SOUNDS

SOUND	ETAPE 1	ETAPE 2	ETAPE 3	ETAPE 4	ETAPE 5	ETAPE 6	ETAPE 7	ETAPE 8
1. [a]	ça cahier Jacques la madame mademoiselle pardon pas quatre trois va	avec banane famille là maman Marie moi papa tableau voilà	à arbre cadeau carte date Jeanne	a chapeau dommage froid garage ma matin sa ta toi	appétit aspirine assiette bras carotte chaque doigt garçon mal malade match regarde salade salle	adore attention avez dollar magasin mars	ami appelle avril classe Lachance parlez pourquoi	allez bas boire boi(s/t) café cinéma fromage imperméable journal magazine miroir pantalon parapluie page partie soirée tasse

SOUND	ETAPE 1	ETAPE 2	ETAPE 3	ETAPE 4	ETAPE 5	ETAPE 6	ETAPE 7	ETAPE 8
2. [i]	huit livre merci oui six stylo	famille Henri Marie pique-nique	aujourd'hui chic ici joli Louise lui	cuisine gentil il lit (tout de) suite tricot	appétit arrive aspirine cuiller février fruit petit(e) télévision	détective dis (dit) fille fils gentil(le) police qui ville vite	ami cantine Denise midi	cinéma chemise cousine miroir partie parapluie pluie sandwich serviette
3. [e]	cahier les	déjeuner hé	chez des	ai eh janvier téléphone	appétit dîner hockey Montréal pied regard(er/ez) souper thé tes télévision	avez bébé détective montr(er/ez) rayon souliez venez	côté école élève Laurier mang(er/ez) numéro ses zéro	all(er/ez) café cinéma jou(er/ez) port(er/ez) voulez
4. [ε]	c'est frère mademoiselle mère père règle	craie est	belle elle Noël quelle septembre	fai(s/t) mais met(s) neige plaît vais	après chaise fourchette terre tête	détective es	appelle(s) élève	cette dernière fenêtre lait mai maison mauvais Paulette serviette verre

TABLE OF SOUNDS (cont'd)

SOUND	ETAPE 1	ETAPE 2	ETAPE 3	ETAPE 4	ETAPE 5	ETAPE 6	ETAPE 7	ETAPE 8
5. [ɔ̃]		enfant Henri maman	dans décembre novembre septembre tante	blanc chambre chandail gentil janvier temps	chante devant maintenant (salle à) manger	en ville gentille manteau moment vendeur	cantine comment grand Lachance	entre pantalon restaurant
6. [ɔ̃]	bon bonjour crayon non pardon	sont	oncle salon	mon pardon son ton	garçon Montréal poisson télévision	attention bons montr(e/er/ez) rayon		blond maison monde pantalon
7. [ɔ]	gomme téléphone	donne	alors joli Noël novembre octobre porte	dommage soleil sous-sol	carotte pommes de terre porc	adore dollar moment personne robe	comment école oreille Roger	fromage homme
8. [o]	allo au revoir stylo	bureau oh-là-là tableau	aujourd'hui beau photo	au auto chapeau chaud tricot	beaucoup couteau dos toast	manteau rose trop	côté numéro Paulette zéro	

SOUND	ETAPE 1	ETAPE 2	ETAPE 3	ETAPE 4	ETAPE 5	ETAPE 6	ETAPE 7	ETAPE 8
9. [j]	bien cahier monsieur de rien	chien	joyeux premier	bien chandail gentil janvier soleil	assiette cuiller février mieux pied	attention combien fille gentille soulie	Laurier oreille	derrière
10. [u]	bonjour	jour Louise où poulet	pour sous	couleur sous-sol tout	couteau fourchette soupe souper	soulie	cousin joue pourquoi	cousine journal tout
11. [w]	mademoiselle	moi	Louise	froid noir	doigt pois poisson soir		pourquoi	boi(s/t/re) jouer miroir sandwich
12. [ẽ]	bien de rien	chien pain		bien matin	maintenant	combien magasin	cousin main	bain
13. [y]	Suzette une	bureau pupitre			chut sur	perdu	numéro rue	jupe
14. [ø]	monsieur		joyeux	bleu	veu(t/x)			cheveux oeufs pleut yeux
15. [ʏ]	huit		aujourd'hui lui	cuisine	cuiller fruits		parapluie pluie	

TABLE OF SOUNDS (cont'd)

SOUND	ETAPE 1	ETAPE 2	ETAPE 3	ETAPE 4	ETAPE 5	ETAPE 6	ETAPE 7	ETAPE 8
16. [œ]	soeur			couleur	boeuf docteur	vendeur vendeuse		serveuse
17. [ə]	ce de le monsieur	me	je	te				
18. [œ]	un			brun				

DATE DUE SLIP

RETURN OCT 24 '81	
RETURN FEB 20 '82 150J	
RETURN APR 10 '82	
DUE OCT 4 '83 EDUC DEC 5 RETURN	
DUE OCT 04 '84 EDUC	
OCT 04 RETURN	
DEC 08 RETURN	
DUE FEB 03 '87 EDUC	
FEB 03 RETURN	

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